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T·L·S
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A patriot for one Ireland



Roger Casement leaving the Law Courts after the dismissal of his appeal (July, 1916).

…CASEMENT, an Irishman, was hanged at Pentonville on August 3, 1916, as a … to the King of England. Ellis, … hangman, thought him "the … man it fell to my unhappy … execute". For half a century …'s body lay in Pentonville … In 1953 Churchill told de … that it must lie there for ever: … on the subject was "specific … binding". Twelve years later … Wilson was more generous. … February 23, 1965, Casement's … were returned to Ireland. … were given a state funeral at … President de Valera had … ill and was told that he should … He insisted that he must. …, he was told, he must keep … covered. De Valera replied: "… deserves better than … Uncovered, he delivered the … oration.

… Casement deserved better … —better than the treatment … during his lifetime and … than that accorded to him after … Even biographers sym… to Casement have been … interested in the authenticity … private diaries than in his … achievements or, when they … these, have presented him … isolated, impractical figure— …, perhaps, but futile. At … Brian Inglis has given … his due. This splendid … the story of a troubled … surmounted his troubles … to greatness—great as a … character and greater still as … who raised high the flag … freedom and unity.

… Inglis brings great advantages … task. Like Casement, he was … up a Protestant and a … loyal to the British Crown. … Casement, he came to put … first and to mean by Ireland … island. He understands … as no previous biographer … For Mr Inglis, Casement … politically. He has seen … Casement's diaries and, … acknowledging them as genu… emphasizes their unimportance … study of Casement's career. … of official secrecy will … to learn that, while the … are now available to schol… the Home Office files on Case… remain closed for 100 years. … concealment is easy to under… The diaries were used quite … to blacken Casement's … and send him to the … We are still not allowed to … which British minister or civil … hit on this repulsive idea. … we can make a good guess.

…'s achievements were … He did not learn Irish … at his mother's knee. He … nothing of Wolfe Tone or of … hero John Mitchel. He was … aware, that there was an … language. He grew up in … a Protestant and a gentle… regarding himself as a loyal … subject. He pursued an … career in the British con… service. Here fate first took a … When stories reached Europe … atrocities being committed in … Congo during Leopold's pursuit of Red Rubber, Casement, being the man on the spot, was sent to investigate. Casement discovered, to his own surprise, his hatred of human brutality and oppression. Casement was not alone in the Congo affair. E. D. Morel conducted the campaign in England and merited an equal tribute of admiration. But it was Casement's patient investigation, with its deadly array of facts, that made the campaign possible.

Mr Inglis tells the Congo story very much from Casement's side. The work of Leopold in the Congo has been studied in much greater detail by Belgian scholars, sometimes to the point of apology or even justification. Others will be content to echo the words of Cecil

BRIAN INGLIS:
Roger Casement
448pp. Hodder and Stoughton. £4.60.

Rhodes, no mean judge, who said, after meeting Leopold II: "Satan! I tell you that man is Satan!" At Leopold's orders thousands of natives were tortured or massacred. Vast areas of the country were depopulated. Few worse crimes were witnessed in modern history. It is little excuse that Belgium acquired some grandiose buildings from her share of the profits.

Unlike Morel, Casement was not a good organiser, nor was he at this time a good speaker. He relied more on the Foreign Office than on public opinion. Here he was disappointed. In earlier days British foreign secretaries and the Foreign Office had been themselves champions of human freedom. Palmerston, for instance, wrote more dispatches on the fight against the slave trade than on any other subject and declared that he would leave public life if Parliament cut off the money for the anti-slavery patrols.

In the twentieth century the Foreign Office went sour. In its eyes Casement was a nuisance, a consul who had exceeded his functions. The British Ambassador to Brussels wrote off the humanitarians as being "always prone to sentimentalism about slavery and other local customs to which the native populations were attached". Casement's report was emasculated and for a time withheld from publication. Lord Lansdowne, the Foreign Secretary, acquiesced. Better things might have been expected from Sir Edward Grey, his Liberal successor, particularly since he later described the Congo campaign as the greatest since Gladstone's against the Bulgarian atrocities. But, as Mr Inglis points out, Grey in his memoirs devoted only a few sentences to this campaign and many chapters to his devious diplomacy. Fitzmaurice, Grey's Under-Secretary, remarked: "It is not our interest to be having a row with Belgium also, if perchance we are having a row with Germany."

Casement did not have Morel's persistence. Also he needed new employment in his career in order to keep going financially. It was the Congo that first turned Casement against the British Government and made him distrust British policy. In a sense the Congo also led Casement to the cause of Irish independence. He returned to Ireland while waiting for a fresh appointment and there realized that the Irish people were in much the same situation as the natives of the Congo—ruled for good or ill by others, not allowed to rule themselves. Casement changed almost overnight from a loyal British subject into a potential rebel. This was more striking than it may seem in the light of later events. We know that Ireland was to become a republic. In the first decade of the present century this view was held only by a few Fenians in the obscure Irish Republican Brotherhood. The Home Rulers who dominated Irish politics regarded themselves as British. Their aim was autonomy, not independence. Casement was the first prominent figure who transformed the dreams of the IRB into a practical creed.

Casement said at the end of his life: "The best thing was the Congo." He himself contributed little to the final victory, when Leopold II was discredited and forced to transfer the Congo to Belgium. E. D. Morel received and deserved the principal credit for this. Mr Inglis might have added that the pursuit of Red Rubber, with all its horrors, became unnecessary once plantation rubber proved practicable and more profitable.

Casement, however, had a further encounter with the evil he had exposed in the Congo. This time the scandal was on the Putomayo in South America. Once more Casement was the man on the spot. Once more he investigated and produced a damning report. The response of British opinion was less emphatic. The same sort of campaign cannot be conducted twice, much as the Armenian massacres of the 1890s failed to provoke the stir that the Bulgarian atrocities had done twenty years earlier. E. D. Morel was now denouncing Grey's foreign policies. The British and American governments, though endorsing Casement's

reports, were only concerned to hush up the scandal. Casement himself left South America and the British consular service.

The few years before the First World War were decisive for Casement's historical fame and for his own fate. Though knighted in 1911, he had ceased to regard himself as a British subject and had become an unequivocal Irish nationalist. He learnt to speak on the public platform. He counted as a political figure. Casement took up the almost unnoticed movement of Sinn Fein and transformed it into a practical cause. Ireland, he preached, should not seek concessions from Great Britain. She should declare her independence and act on it. Like Arthur Griffith, he pointed to the example of Hungary, with the curious personal link that his own father had saved Kossuth when threatened with extradition from Turkey.

Casement added a further point, not made by any other Irish leader. Irish independence, he believed, should be won in cooperation with Ulster, not against her. He even held that Ulster should lead the movement as she had done in previous centuries. Ulster's claim not to be incorporated in a Home Rule Ireland was exactly the same as Ireland's claim not to be incorporated in the United Kingdom. Casement often declared that he and Carson were fighting for the same cause and should appear on the same platform. It was English politicians, such as F. E. Smith, exploiting Ireland's difficulties for their own party advantage, whom he wanted to keep out.

Ulster provided a more practical analogy. If Ulster were permitted to buy arms in Germany and to seek German support, as the Unionists did, Ireland was entitled to do the same. As an independent country, Ireland should follow an independent policy. British maritime supremacy was no concern of hers, and the British must learn to live with a neutral Ireland. Casement's policy had its forerunners in the "Wild Geese" and later the Irish republicans who had sought French aid for Ireland's liberation.

By submarine to Ireland

All the same, he made a disastrous error. He thought that the Germans would take up the Irish cause for idealistic reasons, just as Masaryk counted on the support of British idealists for the liberation of the Czechs. There were enough British idealists to make Masaryk's line respectable and not a mere act of treason. There were no such idealists in Germany. When war broke out, Casement went to Germany and tried to recruit an Irish legion. The Germans, who preferred the British Empire to a free Ireland, regarded him as a nuisance. Casement became disillusioned, embittered. When reports reached him of a projected rising in Ireland, he travelled to Ireland in a German submarine in order to give warning that there would be no German aid and that, without it, a rising could not succeed.

This was the supreme irony of Casement's career. He was arrested and condemned to death for seeking to provoke rebellion when in fact he had come in order to ensure that the rising did not take place. Casement's trial makes sorry reading. He, an Irishman, was tried by an English Lord Chief Justice and an English jury. How, he asked the jury, would they like it if they had attempted a rising in England and had then been shipped off to Dublin for trial?

Casement wished to conduct his own case and simply to deny the authority over him of an English court. He was overruled. His counsel, Serjeant Sullivan, fought the case on a technicality, based on a statute of Edward III's reign. Naturally he lost. At one moment Sullivan ventured to hint that Casement had only done what F. E. Smith, the prosecuting Attorney-General, had done before him. When pulled up by Reading, the Lord Chief Justice—pilloried by Kipling as Gehazi—Sullivan broke down and withdrew from the case.

Casement was allowed to speak only after the jury had found him guilty. Mr Inglis does the great service of printing Casement's speech in full. It merits Wilfrid Blunt's verdict: "the finest document in patriotic literature, finer than anything in Plutarch or elsewhere in Pagan literature". It moved Blunt to "anger and delight that anything so perfect should have come from the mouth of a man of our time condemned to death". Years later, Nehru described the profound impression that the "extraordinarily moving and eloquent" statement made on him: "It seemed to point out exactly how a subject nation should feel."

Casement was condemned to death. There was an outcry in the United States, though President Wilson, himself of Ulster stock, passed by on the other side. It seemed that the trial would win neutral sympathies for Casement instead of discrediting him. Now was the time to produce the "black diaries"—private jottings of previous years which showed beyond reasonable doubt that Casement was a practising homosexual. The idea of discrediting Casement by means of the diaries seems to have originated with Ernley Blackwell, legal adviser to the Home Office. It was taken up by many others. Herbert Samuel, then Home Secretary, wrote: "Had Casement not been a man of atrocious moral character, the situation would have been even more difficult." Asquith asked Page, the American ambassador, whether he had heard about the diary. Page replied that he had seen it and had been given photographed copies of some of it. Asquith said: "Excellent, and you need not be particular about keeping it to yourself."

The new importance of Sinn Fein

What was the relevance of the diaries even if they were genuine? None. No one had ever suspected Casement of homosexuality, and it never affected his policy or public conduct. For that matter, there were two practising homosexuals in the Cabinet which determined to blacken Casement. One of them later committed suicide; went into exile in order prosecution. Asquith, passed no word of conde either of them. Was it after boys than to desir passions for young girls helpless with drink on the bench? Such was the Asquith, and it is derogate from his conduct when Prime Minister. The some story has no interest illustrating the desperate that an Imperial govern resort to when cornered.

Casement's death had significance. It created tance of Sinn Fein. The Rising had been conducted members of the IRB, and Fein. Thanks to Casement Fein got the credit for independence of Ireland when Casement was represented a second cause in his last speech:

> We aimed at winning the Volunteers to the cause United Ireland. We aimed ing all Irishmen in a national bond of cohesion on mutual self-respect. was a natural one and ourselves, not hard to If external forces of would but leave us were sure that Nature us together.

Here is Casement's message present day. There is problem beyond solution. lem that has racked Ir centuries is the British Ireland. That problem can only by British withdrawal.

Stamped with the Star of David

EVA, MARCHIONESS OF READING:
For the Record
240pp. Hutchinson. £3.50.

"Eva, whatever you do, never marry a Jew and never go slumming", said the Dowager Marchioness of Reading's maternal grandmother to the grand-daughter who was Anglo-Jewish by birth, Christian by upbringing. Violet Mond was to be disobedient on both counts. Daughter of Alfred Mond, later to be the first Lord Melchett, she married Gerald Isaacs, son of the first Lord Reading, and gave of herself unstintingly in work for children's welfare, starting with a babies' hostel in Paddington, which was as near a slum as made no difference. More, her growing sympathy with the Jews in Palestine culminated in her making a profession of faith as a Jewess in 1933, when the coming to power of Hitler made her feel that "the Star of David was stamped on my inner conscience". Unknown to his sister, her brother Henry, second Lord Melchett, had taken the same decision at the same time. Both felt it as a homecoming, and none would have applauded it more wholeheartedly than their father who, while, according to Lady Reading, he knew nothing of the lore and tradition of his people, had a splendid pride in being Jewish which went with "a complete disdain" for anti-Semitism. "Next time that fellow calls you a dirty Jew, hit him on the nose", he told his son, "and if he does it again, hit him harder."

Deep as were his instinctive feelings, Mond did not become an active supporter of Zionism until after the Balfour Declaration of November 1917, when it seems to have been his first meeting with Chaim Weizmann that touched him off. Once enrolled in the cause he gave lavishly of his time and his wisdom as well as of his money; Lady Reading justifiably feels that if his suggestion that the territory facing the Wailing Wall in Jerusalem be transferred to the Jews in exchange for territory elsewhere had been accepted, much later trouble, starting with the massacres following the Wailing Wall riots of 1929, might have been avoided. The author had a ringside view of the negotiations with the new Labour Government in which her father and Weizmann were involved, and publishes for the first time a letter from Weizmann which, in its detailing of the practical proposals for handling the Palestine situation which he had submitted to Ramsay MacDonald, is impressive evidence of the writer's qualifications for the task he had undertaken. She herself is charitable about MacDonald, believing that he had some sympathy with the Jewish cause and that, with better advisers, he would have avoided some of the blunders in his policy on Palestine, but that, in the event, he remained a prisoner of the Colonial Office and of Lord Passfield the Colonial Secretary. Certainly the formula for a Committee of Inquiry which Mond put forward immediately after the riots was more impressive in its constitution than the Shaw Commission which went out in 1929.

Their respective reactions to the cause of building up the National Home highlight the contrast between Alfred Mond and Rufus Isaacs, which their daughter and daughter-in-law describes. Lord Reading, austere, reserved, entirely English, clearly found Weizmann a little embarrassing and Palestine Jews altogether excessive (in passing, his son bred true; as a young man he wrote disparagingly of Verona on the grounds that the tomb of Juliet was an "empty and battered sarcophagus, filled with the visiting cards of enterprising and insistent tourists", a shock for which San Zeno and the Piazza del Signori and the Cangrande evidently could pensate). But in crisis Re up to be counted; he two-man delegation which see Passfield and his junior in the legal team sented the Jewish Agency hearings of the Commission. Alfred Mond had a natural with Palestine Jews as mann. The more remarkable when his daughter longed pany her husband because she was needed as "a between his very reserved the exuberance and impa the Jews in Palestine have said: "Remember C you: do not be disappoi does not feel as you do."

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OXFORD UNIVERSITY PRESS

The cavalier and the radish

N. FISHER:
Macleod
André Deutsch. £3.95.

THOMAS:
Strachey
Methuen. £4.50.

cleod died within a month of ing appointed Chancellor of chequer by Edward Heath in 1970, at the age of fifty-six. John y died in July 1963, aged e, within fifteen months of eral election in which Labour turned to power. Although were physically deteriorating, ied at a point of climax when nities for the richest fulfil of their political careers were up. Had Macleod lived, there is no doubt that he would have second in the Conservative t only to the Prime Minister. rachey lived, as Harold Wilson e witness, he would have sat Labour Cabinet as Common Secretary and would have e of only four members of had experience of running a Government department.

men and as politicians they poles apart. Macleod some used to quote approvingly to ends a dictum of Harold Mac, as Prime Minister, that politicians assort into two ies: Cavaliers and Round. So far as that historic divi y be reckoned valid, Macleod Cavalier and Strachey a Round. As Cavalier, Macleod almost ically believed that life was ccepted and enjoyed with all isks and opportunities; as head, Strachey persistently re to forms of authoritarianism h the head rebuked the heart wayward joys and pains. A ental difference between was that Macleod saw politics s of giving the good things to the people, while Strachey itics as a means of resolving internal conflicts, which sys lly led him to the couch of choanalyst. Macleod's poli s outgoing, Strachey's were ective. Inevitably, then, Mac de for the more effectual .

ld, although Strachey became of Food under Attlee, at ht of postwar rationing, and Minister during the early of the Korean crisis, it is general ministerial effi that his contemporaries now remember him. Nothing in nister career rivalled his profoundly dubious they were in their Com inspiration, as a polemicist brilliant expository gifts the late 1930s, through the Club. He played a lead in giving a rising generation a Marxist tincture that coloured not only postwar Labour thinking but also much Conservative thinking.

After the 1945 electoral deluge, the Conservative Party had to adapt to survive. Macleod was one of the demobilized young officers who then entered politics, under the leadership of R. A. Butler, to help in giving Conservatism a contemporary intellectual justification and a moral argument that would be capable of standing against the all-conquering left. But new scripts out of the Conservative research department were not in themselves enough; there was a need for new men at Westminster who could speak them with conviction. In 1950, Macleod was a member of that remarkable Conservative intake into the Commons which laid the foundations for thirteen years of power, a period during which he established himself as the characteristic voice of what he called Tory Radicalism.

It is an evocative rather than a precise description of the Conservative philosophy, policies and attitudes to which he gave the most exhilarating oratorical expression. He was Tory in the sense that he believed not in simple equality but in equality of opportunity, and therefore in private enterprise and self-fulfilling freedom; he was radical in the sense that he rejected the extreme logic of laissez-faire doctrine and accepted practical forms of discriminating Government intervention. He stood at the point of junction between the two main parties, in the middle ground of politics, where power is to be won. For he believed passionately in power, enjoyed power, and was easily bored in Opposition. To say that is to make the point that, unlike Strachey, he kept a steady eye on the consumers of politics, the voters, and did not theorize in an electoral vacuum.

When Macleod died he was the standard-bearer of the most progressive and adaptable section of the Conservative Party, in and outside Westminster. Appropriately, the book in which he is faithfully and bitter-sweetly remembered comes from the hand of one of his followers, Nigel Fisher, with Edward Boyle contributing, in the introduction, a sensitive and penetrating portrait. Lord Boyle puts it well:

> Iain Macleod was a man of government who knew that politics are about power. His wit, his combativeness, his ability to pack a punch in a question or in a peroration were all devastating. But what engaged him most was policy-making, taking real decisions, participating in the work and deliberations of a government backed by a parliamentary majority.

By any test, as Mr Fisher's memorial shows, Macleod was the most complete politician of his generation in the House of Commons. There is nobody yet qualified to fill the gap his untimely death created.

By contrast, Strachey was a woefully incomplete politician. Hugh Thomas's study, although thoroughly sympathetic in intent, does much to revive all the suspicions that he aroused even inside the Labour Party. He quotes a remark of Walter Lippman, in 1935, that goes straight to the point:

> Strachey was evidently really what is known in Russia as a radish, red on the outside and white on the inside, a gentleman who would like to have the theoretical advantages he finds in communism without its practical disadvantages.

If it were not so serious, there would be a temptation to satirize a situation in which a politician who became War Minister in a world crisis could have resorted to his analyst in 1938 "in order to avoid political follies", and could have written to his analyst that "no doubt I want a father figure to come down and settle the whole thing".

Strachey did need father figures, or at least stronger men who would ride rough-shod over his intellectual uncertainties. At Oxford he edited a journal subsidized by the Conservative Party. In 1923 he joined the Labour Party, and, after election to the Commons in 1929, became Parliamentary Private Secretary to Oswald Mosley. He joined Mosley's New Party but resigned before it slid into fascism. (He feared for his safety and bought a revolver!) He then espoused communism, although he did not become a party member, as he wished, because Palme Dutt and Harry Pollitt believed he would be more useful outside. He constantly consulted Palme Dutt about his writing and the Left Book Club, and appears to have enjoyed his intellectual cloak-and-dagger role. When he abandoned communism in 1940, Professor Thomas writes:

> a spark went out of him which was never really rekindled. For he had placed all his creative power and physical energy at the service of something which he had believed to be a general guide to rational politics. But now Reason had failed him.

Robert Boothby, one of Strachey's oldest friends, noted his "urge towards Faith; without it, you have felt life would be intolerable".

Political observers of Strachey were usually conscious of the contradictions within him. What could be made of a man so shallowly rooted in conviction that he chopped and changed under succeeding intellectual influences, and yet proclaimed today's new faith with as much absolutism as he had proclaimed yesterday's abandoned faith? How did such boldly revolutionary plans find their perfect exposition in such a timid, doubting, vacillating mind? The truth must be that Strachey's was far from a first-class intellect. He had a good, quick inquisitive brain that borrowed easily and was easily influenced, a brain of the kind that makes pundits and journalists. He could not deal with people, even his Dundee constituents. Ideas were all to him; and in politics, as Macleod instinctively knew, ideas are never all.

Readers of Professor Thomas's study are free to take their choice. They may elect to see Strachey as a tragic figure, a characteristic man of the tortured 1920s and 1930s; or as a figure of fun, lying stretched on the analyst's couch asking for guidance about what he ought to believe and do next. All in all, it is odd that as a politician Strachey is still remembered and condemned at Westminster for the ill-fated East African ground-nuts scheme, perhaps, in spite of its failure, one of the most imaginative colonial plans since a royal prince gave his backing to the foundation of the Hudson's Bay Company, which was also for a long time a loss-maker. Professor Thomas leaves no doubt that ground-nuts were among the least of Strachey's political deficiencies. He ended, by the way, on the Gaitskellite right-wing of the Labour Party.

The Pankhurst years

ANTONIA RAEBURN:
The Militant Suffragettes
269pp. Michael Joseph. £4.

The inspirer of *The Militant Suffragettes* is an Indian Army Colonel, long dead, who with his wife formed a collection of photographs of many of the militant suffragettes and their associates. Antonia Raeburn, belonging to a generation far removed from these fiery ladies, was struck by the story of their fortitude and silliness. With that last word she would no doubt disagree, for she does not attempt to dig below the surface and give us the social and political setting for her story; she is content to give us a vivid recapitulation of the marches, the broken windows, the Black Marias, the magistrates courts, forcible feeding and the fire and fury of militancy.

Much of the book is based on the autobiographies of the ladies taking part—books which could be described as old emotions recollected in tranquillity or prison walls recollected from respectability. Few of the memoirs of militant suffragettes are worth much attention, except the history of the movement which was written by Sylvia Pankhurst and published in 1931. The best parts of Miss Raeburn's book are those based on contemporary records—distinguishing them decisively from "recollections". Particularly interesting is a diary which was kept in shorthand by a solicitor's clerk while in prison.

Colonel Blathwayt, who lived at Batheaston, was the Colonel responsible for the photograph collection. There is an agreeable picture in the book of his arboretum, where he persuaded leaders of the women's movement to plant trees and shrubs. "Evergreens", writes Miss Raeburn loosely, but surely *Embothrium Coccineum* (the fire-tree) found its niche in the Colonel's garden? Though appealed to by the Pankhursts to show the spirit of a soldier, he resigned from the militant section when he thought that their tactics were doing harm. Indeed, however greatly we may admire the resource and courage of the militants, their leadership, which was virtually a duumvirate—if that masculine word may be used of Mrs Pankhurst and her daughter Christabel—led the cause to the threshold of disaster. It must be added (though it is obviously unkind to say this) that, for some of the rank and file, militancy was a brush with reality—a pleasant change from a tennis party at the rectory or the uneventful life of the doll in the doll's house in Acacia Road.

We must not forget—though Miss Raeburn does not remind us of this—that in the struggle a great debt is also owed to the patient staunchness of those who fought within the limits laid down by law. In his admirable introduction, J. B. Priestley reminds us of his opinion that "constant and earnest persuasion" did more for the cause than all the publicity won by the militants. *The Militant Suffragettes* therefore gives us a partial account of an agitation which in all its varied aspects deserves to be cherished by us who reap the harvest which the dead have sown.

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Beneath the snow

JOHN HOLLANDER :

Selected Poems

64pp.

DANIEL HUWS :

Noth

61pp.

Secker and Warburg. Paperback, 95p each.

Selected Poems is John Hollander's first appearance in book form in Britain, and it provides a valuable indication of the range and quality of his work. The variety of poetic modes is certainly impressive: a few pages whisk us from the grave, mystical eroticism of "From the Ramble" to the erudite, bawdy, knockabout "Sonnets for Roseblush". Mr Hollander works best, though, in long stretches of elegant philosophical meditation which combine his penchant for paradox with a complex seriousness of theme; in the best of these poems he achieves a fusion of wit and metaphysics, surface stylishness and introspective depth. The typical poem is carefully abstracted from immediate emotional involvements, reflective rather than experiential, centred on a set of images whose point is to distance a situation in order to reveal its essence. The local is used as a point of access to the universal, as, in "Digging It Out", the act of retrieving a snowbound car is modulated into a meditation on death:

All along the street cars are
Swallowed up in the sarcophagous
Mounds, and digging out had better start
Now, before the impulse to work
Frozen into neither terror nor
Indifference, but a cold longing
For sleep. . . .

Cold, burial, resurrection, energy, and inertia are deftly drawn into a single pattern, particular experience gradually subsumed to certain persistent fundamental problems.

What saves this from mere intellectualism is the metaphorical inventiveness of the language and the unexpectedly open forms. There are a few excellent, elaborately formal pieces in the book, but the passage quoted is more characteristic of Mr Hollander's method; and what it suggests is a truthfulness to the experience, a determination to unravel all its implications at some length. The directness of the form can then generate an interesting tension with the mannered obliquity of some of the language, and Mr Hollander knows how to exploit this to some effect.

Noth is distinguished by the honesty and lucidity of its craft and the shrewd wit of its perceptions. Daniel Huws weaves variations on what is basically a comic verse form, intent on isolating, usually in just a few lines, some single image or insight; and this means that the poems rely heavily on their punchlines. Most of them, however, bring it off; and the volume is attractively Gravesian in its easy combination of lyricism with a steady, unsentimental objectivity of vision.

Oxford Revisited

A year away from the place of contemplations
and it's all quick changed: the Camera shrouded,
a Saturn's head, faces and facings replaced;
the well-known fronts made old by innovations.
But the interminable façade alterations
are strangely small. They almost stand
still. Leaving or left behind. Still have
the privilege to renounce, those obverse longitudes.
How compare? For now I'm out of it,
can hardly think where it has gone. This leaves
the regret: in twenty years of murmured sessions
to move the subject's thought so little. Yet
I shared the changing that time made and leaves:
no one reviews the same centenary vines.

ALASTAIR FOWLER

Swabian sensibilities

FRIEDRICH HÖLDERLIN and EDUARD MÖRIKE :

Selected Poems

Translated by Christopher Middleton.

260pp. University of Chicago Press. £5.20.

This bilingual edition brings together the work of two poets born, one generation apart, in the same region of Germany. Christopher Middleton's introduction makes clear the reasons for this juxtaposition by showing how the same well-loved Swabian landscape, the same educational system, the same religious, philosophical and poetic tradition affected two men of very different temperament and natural endowment, and how the work of both poets reflects and refracts the history of their time. In its deliberately "unsystematic" way, the introduction conveys insights into the intellectual history of Germany from Hölderlin to Nietzsche; makes illuminating comparisons within the boundaries of poetry (Hölderlin and Blake, Mörike and Wordsworth) and beyond those boundaries (Hölderlin and Van Gogh, Mörike and Erik Satie); and offers many delicate, concrete observations on the way in which thought and feeling may be embodied in imagery, in the play of vowels and consonants, and in poetic structure. A section of notes supplements this with useful elucidations of difficulties and with fascinating glimpses of a poet-translator at work.

Some of Professor Middleton's statements are open to challenge—on a purely factual level, as when he transforms Frederick William IV into a King of Prussia and Württemberg; on an interpretative level, as when he confidently identifies "Bonaventura", the mysterious author of *Nachtwachen*, with "a radical democrat called Wetzel", or suggests that Hölderlin may have been the catalyst which brought to Hegel the historic formula of a triadic process (thesis-antithesis-synthesis) which is already present in Fichte, or ...ddles Marxism in general with the crude, "vulgar Marxist" notion that "the objective socioeconomic nexus is *the* world-shaping factor" (reviewer's italics). He has the knack, however, of being right on the important things.

The translations cover a wide scale of poems and a correspondingly wide scale of styles. At one end there are imaginative recreations which wed, with great success, the idiom of the poet translated with that of a later poetry. Professor Middleton's renderings of Hölderlin's last *Hymnen* and fragments, clearly influenced even in their typographical layout by recent American poetry deriving from William Carlos Williams, are the best ever made in English—as true to the spirit of Hölderlin as they are fine poems in their own right. No less successful, in their different ways, are Professor Middleton's translations of Mörike's humorous poetry. He has even managed to transfer the "Wispel" idiom into English without significant loss ("Der Sträfling") and found a perfect English equivalent for the pun in which "Waldplage" culminates.

At the other end of the scale Professor Middleton offers plain, line-by-line renderings that make no attempt to reproduce the rhyme-schemes of the originals. These hardly stand up as poems in their own right; but they do send one back constantly, with new understanding and appreciation, to the German originals printed alongside. The translation of "Besuch in Urach" is of this kind—it is supplemented by an interpretation which includes a valuable comparison between Mörike's poem and Wordsworth's *Tintern Abbey*.

Inevitably, readers will occasionally want to disagree with Professor Middleton's interpretation of his texts—to object, for instance, that *hin und wieder*, in the context of "Gesang zu zweien in der Nacht", should be "to and fro", or even "round and round", rather than "now and then". They will also want to question the linguistic register employed in some of the translations: "kempt" seems rather precious as a rendering of *gepflegt* ("Mein Eigentum"); and to translate Hölderlin's *die Teuren* as "the dears" introduces a touch of humour or irony foreign to the original. In Mörike's "Scherz", *Hängen aufgelöst die süssen Haare* becomes "How sweetly disarrayed her *chevelure* is"; *in die Fülle deiner Locken*, "in your abundant *hair-do*" (reviewer's italics). Is it only cis-Atlantic squeamishness which makes one find "kick in the ass" too crass a rendering of *Hundetritt* in Mörike's "Erbauliche Betrachtung"?

Lastly: one wonders why the translator, who apologizes in his notes for introducing bold enjambements into his versions of Mörike's poems, should so often do away with the wrenching enjambements, dividing conjunctions from the verbs and nouns that follow them, which are so distinctive and expressive a feature of Hölderlin's later work. In "Mein Eigentum", for instance, the lines:

. . . als segnetest
Du eine Freude mir, wie einst, und
Irrst, wie um Glückliche, mir am Busen?

become:

. . . blessing
As once you did, a joy of mine,
And flutter my heart as for the fortunate?

Or, to take a more famous example: in the second stanza of "Hälfte des Lebens", Hölderlin writes:

Weh mir, wo nehm ich, wenn
Es Winter ist, die Blumen, und wo
Den Sonnenschein . . .

This is translated as:

Where, oh where shall I find,
When winter comes, the flowers,
And where the sunshine . . .

But whatever our cavils and quarrels may be, there can be no doubt of the success of the whole enterprise. The series in which this book appears has got off to a flying start; if later volumes keep up anything like this standard of imaginative excellence, "German Literary Classics in Translation" will become a series no lover of poetry can afford to ignore.

Depth probes

NORMAN MacCAIG :

The White Bird

62pp. Chatto and Windus. £1.75.

JOHN SMITH :

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38pp. Chatto and Windus. £1.50.

KEN SMITH :

Work, Distances/Poems

98pp. Chicago: Swallow Press. $5.

RUTH FAINLIGHT :

The Region's Violence

79pp. Hutchinson. Paperback, £1.60.

Norman MacCaig's new poems are distinguished by the intellectual toughness and emotional subtlety which characterize the best of his previous work. Most of them are meditatively introverted pieces, but none flaunts a Romantic ego; woven into their introversion is a tenacious grasp of the real, so that if the poems deal with problematical states of personal feeling they do so with a consistent undercurrent of self-irony and bleak wit, handling emotional complexities with a terse objectivity:

Remember that old thorn bush
amazed by
its one flower?
If I stood by it—would it be diminished
as an image must be when
it stands beside
what it's an image of?

Two other qualities of the collection reveal themselves here. On the one hand there is the interrogative form, characteristic of Mr MacCaig's wry, tentative approach to the metaphysical enigma of things; but that bemusement is prevented from spilling over into the poem's language, which remains notably lean and lucid. At the core of many of these poems is the sense of a problem which needs to be probed, externalized into trim conceptual categories, teased at like a piece of geometry; but though the poems deal in such elusive paradoxes their main verbal impulse is definitive rather than suggestive, and they are all the better for it.

John Smith's poetic [...] kind of polite, excessively [...] Civil Service diction:

The next noticeable [...]
concern your own [...]
Or rather the clothes in [...]
are dressed. They have [...]
White like the room and [...]

In a suit of what might [...]
poly[...]

It is, of course, a thorough[...] lated effect; this [...] blandness is forced into [...] severe tension with a close, [...] feel for death and violence [...] seeps through the [...] language and puts it [...] question. The effect is [...] wit; but it is a risky device [...] (and does) intermittently [...] ponderous.

Ken Smith writes with [...] draped directness which is [...] most part impressive but [...] swerve, too, into faint [...] ness. Verbally frugal, [...] rely heavily on impact [...] onance rather than detailed [...] phorical complexity; and [...] makes some of them [...] tight-lipped, it also strips [...] sensuous texture, creating [...] grammatic; even abstract [...] for a poetry so thoroughly [...] ted to the concrete. There [...] much emphasis on spare [...] nouns and images, too little [...] of them together into a [...] whole:

The corn breaks its husk, [...]
the house creaks and settles
He works, the grain sings [...]

the sky covers him . . . .

Admirably authentic in [...] tional candour, the poems [...] less seem to lack intellectual [...] and cohesion.

Ruth Fainlight has a different [...] of problem: most of her [...] contain interesting ideas [...] abstraction of some of [...] gests an inadequate assi[...] idea to feeling—an imp[...] haps, to say too much in [...] bral a way ("As images [...] they populate/Misery's [...] ness"). She is better when [...] from direct perception, as in [...] poem", or when idea and [...] closely fused as they are [...] excellent poem "The [...] which begins the volume.

Eleven plus

MARIA CORTI (Editor) :

Tutti gli scritti inediti, rari e editi 1809-1810 di Giacomo Leopardi

532pp. Milan: Bompiani. L 8,000.

Maria Corti has done a thoroughly competent job in editing Leopardi's hitherto unpublished poems, which he wrote between the ages of eleven and twelve. Her notes and comments are both lucid and erudite and she displays much acumen, especially on the linguistic plane. But the best way to evaluate Leopardi's juvenilia—and decide whether or not they were worth publishing—is to read Professor Corti's introduction *after* one has read the poems themselves. Then one can see how far they constitute merely a proof of Leopardi's precocity, and how far they adumbrate certain aspects of his maturer poetry.

That, even by the time he was eleven, Leopardi had mastered such a vast amount of classical learning and also acquired the ability to use such diverse forms as the sonnet, the madrigal, and blank verse, has to do more with his voracious reading than his creative genius. But he also had a perceptive appreciation of nature and his expression of it in these early poems reveals a genuinely poetic mind, able to shake off the trammels of learning and write in a spontaneous, unaffected way. This early association with and enjoyment of nature—"floridi campi, ed aprici", the waves which "stese in calma placida/Bacian le opposte sponde", "l'amica luna", the sky tinged "d'insolito color", etc.—was to stay with Leopardi all his life, in spite of his philosophical pessimism.

In fact, his youthful enjoyment of nature and the contrast with his maturer reflections on [...] human destiny lead to the [...] dilemma and sense of [...] implicit in the question he [...] ask:

O natura, o natura,
Perchè non rendi poi
Quel che prometti allor? [...]
Inganni i figli tuoi?

In his later poetry, the [...] nature becomes ethical [...] sophical, and its spectacle [...] never ceasing to charm [...] wound him, now inevitably [...] him, "those obstinate [...] Of sense and outward [...] which are the cornerstone [...] pessimism.

Moreover, even in the[...] poems Leopardi's sensibility [...] seen to operate within a [...] narrow range of themes [...] This is not only because [...] cloistered existence he [...] the walls of his aristocratic [...] but also because of his [...] reduce what he felt or read [...] its barest outlines and [...] a quintessential form.

But the phraseology [...] of control that Leopardi [...] in these juvenile poems [...] and valuable evidence of [...] to come. Phrases like [...] instabile", "Cupo [...] "Funesto ... guerra" [...] albergo", "L'atra notte [...] condo rossor", eloquently [...] shadow the classical finish [...] ness that characterize [...] poetry. Here, he still depends [...] heavily on classical models [...] Horace, Dante and Petrarch [...] this serves only to bring [...] originality of his maturer [...] which cannot, on the [...] accounted for in terms of [...] experience.

The screw loosens

[...] NEWBY :

[...]t To Ask

[...] Faber and Faber. £2.20.

[...] novel which takes the theme of [...]ological disorientation and ob[...] happenings through the dis[...] consciousness of a main [...]ter is not a rarity. The most [...] feature of P. H. Newby's [...] book is that his central figure is [...] the stock breakdown case [...]ing to reintegrate himself, or [...] victim with amnesia, not [...] the con man of his last novel [...]thing to Answer For) whose [...] of personal identity had got [...] the midst of all his pretences [...]deceptions, but a man of sub[...] and success. Arthur Edward [...]phrey may be eccentric, some[...] uncontrollable and tactless in [...], but he is—at the begin[...]—still important, valuable, and [...] reckoned with, on the Board. [...] Board is that of a large oil com[...] which consults, and is consulted [...] Foreign Office over political [...] in the Middle East. Poumphrey, [...] knowledge of the area and the [...], and some skill in langu[...], sees his own importance as [...] and extending into another [...]: he wants to be an MP, a [...]. But something is going ob[...], indefinably, unnervingly [...] with him.

[...] test of Mr Newby's success [...] very simple one: whether he [...] persuade us to believe in [...]phrey's weight and status at this high level as convincingly as he can draw us into a sense of the man's increasing craziness and sickness. It must be said that, despite many episodes of great brilliance and ingenuity, some scenes of zany and trenchant humour, and a sustained determination to say something serious (if inscrutable) about status, behaviour and identity, *A Lot to Ask* finally just fails this test. If the credibility gap between the aspiring tycoon and the sick man were to be bridged, we needed perhaps to be in a lot earlier on the Poumphrey rise to eminence, to witness (even in flashback) something more of the drive and flair which brought him to the peak of fortune where his deterioration begins.

As it is, the novel starts on a note of slightly uncertain comedy in which Poumphrey's oddity, but not his formidableness, is already very clear. It moves on through sequences of nightmarish extravaganza in which he fights to understand the sources of his illness while still pursuing his ambitions—his ability still to impress others here (others equally "mad" yet unaware of it) is funny, but hardly believable. It resolves itself with Poumphrey seeing himself, in a flash of light on his personal road to Damascus (where he often goes about oil deals), for what he is: the lost child of parents he can never find, struggling for identity despite it all.

The point has been made, but a narrative procedure which is dependent on a kind of emptiness at the core has led to a novel in which too much is baffling, or simply incredible, or—more damagingly—distinctly pretentious in its over-subtlety of method. It is also a return to the theme of identity which Mr Newby has worked with more success in other novels, adding little to what he has already done with it.

Very real skills and fascinations in his treatment of his material compensate in some degree for the ultimate sense of a certain disappointment. *A Lot to Ask* achieves its intended quality of unease and alarm with great sureness: identification with Poumphrey, and inclusion in his disordered perception of reality, is adroitly managed, so that it becomes a kind of psychological spine-chiller, successful on that sort of ingenious level. Mr Newby's invention and handling of bizarre characters—Poumphrey's supposed mother, his frigid mistress, his detached wife—are as clever and exuberant as ever. His way with a plot of considerable (self-imposed) complexity commands admiration. And some scenes show his fine comic talent getting its full rein. But there is an overall impression of wide-ranging resources, resources of a kind not many current novelists possess, getting a little misdirected; into preoccupation with one enthralling subject at the expense of many other possibilities?

Ghoulish giggles

[...]ES OSBORNE (Editor) :

[...] Stoker Bedside Companion

[...] Gollancz, £1.80.

[...]ed seventy-six years ago and [...]ously in print ever since, [...] is beginning to exhibit [...] of survival similar to those [...] earlier romantic fictions as [...]onk and *Frankenstein*; the [...] difference being that while [...] and Mary Shelley's books [...] in the early years of the [...] Revival, Bram Stoker's [...] with Victoria's second [...]. It was, in short, right from [...] a story that both in its sub[...] and its narrative-manner [...] back to earlier models, most [...] perhaps to those provided by [...] Collins.

[...] of the staying-power of [...], it is only fitting that [...] Osborne should have had the [...] of resuscitating these ten fur[...] pieces of Abraham Stoker's [...]. Frankly, they are a dis[...]ment. Though not printed in [...] logical order, one can best [...] their author's quality by read[...] in this manner, a process [...] accomplished with the aid of [...] Osborne's useful introduction. [...] so, we start with a maw[...] story, proceed to a point[...] [...] in Oirish dialect [...] to be fair, is an excerpt from [...], and go on to a somewhat [...] melodrama in Scottish dia[...] "The Watter's Mou'", which [...] some fair passages of [...] description. All these pieces [...] characters who have "evil [...] and whose thoughts are [...] by phrases such as "No, [...] thousand times no!". There [...] a couple of tales which [...] to blend in abject fashion [...] approach and the hor[...]—that of the comic Eng[...] in Highland garb who en[...] his doppelgänger, and that [...] American who is so un[...] to get himself dispatched in [...] Maiden of Nuremberg. And [...] a tolerable theatrical tale, [...] ghost-story, the point of [...] only comes when the golden [...] the murderess starts growing [...] the flagstones under [...] is buried.

[...] remain three items of [...] quality. One is a curious [...] of attempted murder and pur[...] featuring an Englishman who [...] enough to get himself in[...] with the rag-pickers of [...] in Paris (*circa* 1850). [...] horror of this narration [...] from the rats which infest the dust-heaps; and oddly enough it is rats, too, which provide the main motive in "The Judge's House", far and away the best tale in the book and the only one to justify the suggestion that the work might prove a Bedside Companion for those who enjoy being afraid to put out the light. There is a last item, and that is the cancelled chapter of *Dracula* which describes Jonathan Harker's preliminary brush with the vampires in the vicinity of Munich. This has been printed before, and though Stoker was right to leave it out of his book because it anticipates horrors to come, it is in itself an impressive bit of work.

All this brings up an interesting question: how was it that Bram Stoker, who a few years earlier had been capable of such banalities as appear in "The Watter's Mou'", managed to rise to the respectable heights of his masterpiece? His life-story may illuminate this. Born in Dublin and becoming a civil servant, he was early overwhelmed by the spectacle of Irving's acting, became his friend, and was offered by him the job of business-manager at the Lyceum, a post he filled most efficiently for twenty-seven years.

Concurrent with this admiration he nourished another, curiously dissimilar, for Walt Whitman, with whom he corresponded, and even met when Irving's company toured the United States. Yet though the melodramatic atmosphere of the Lyceum Theatre might suffice to explain these earlier stories, it was not these contacts, nor even his friendship with Hall Caine, which brought about *Dracula's* outstanding superiority. This came almost certainly from Stoker's meetings, probably at the Beefsteak Club, with Arminius Vámbéry, that extraordinary Hungarian orientalist and explorer who had visited Mecca in disguise and had published in 1865 his *Travels in Central Asia*. Vámbéry (b 1832) settled down at last as professor of Oriental Languages in the University of Budapest, the capital, so to speak, of vampirism; and Stoker had thus, for perhaps the only time in his life, the opportunity to collaborate with a really first-class brain. Add to this the probable influence of Sheridan Le Fanu's wonderful vampire story, "Carmilla", of 1871, and the puzzle seems partly solved. One thing at any rate is certain; on the evidence of this present collection, Bram Stoker was *homo unius libri*.

Peasant diversions

GEORGE EWART EVANS :

Acky

120pp. Faber and Faber. £1.90.

The crafty countryman, like the country bumpkin, is a universal figure, in anecdote and folk fiction. He can be found in Japan and Hungary, Iowa and Queensland. In England he has been enshrined in tales old and new; in this century's literature he is a favourite character in, among others, the stories of A. E. Coppard and H. E. Bates. He is intermittently present in "The Archers": Walter Gabriel will not let him die.

In *Acky*, that still underrated but indefatigable folklorist and rural historian George Ewart Evans has gathered together twelve inventions (if they are inventions) about such a character, Akerman Flatt or "Acky", survivor from the days in Suffolk when a horse and a man went together. They are slight, easy-going, good-natured stories, in most of which Acky ends up on top. He knows all about pigs, pheasants, post-mills and poaching; he also knows a good deal about the ways of men—and women; he has some rather more winsome traces of that urban rogue, Andy Capp.

Mr Evans has in the past given us much thoughtful and well-researched documentation (particularly in the field of "oral" history) about a quickly vanishing countryside, its inhabitants, economy and habits. In *Acky* he is in relaxed and undidactic mood, and indeed the stories are pure entertainment, despite the small (and largely unnecessary) glossary provided at the back of the book. The stories can be seen as diversions written in the margin of Mr Evans's more serious and more important work, and as such they are successful: gently pawky, with a good ear for the rhythms and locutions of Suffolk speech. The jacket design, by David Gentleman, very attractively packages this wholesome and unpatronizing little book.

Panza division

ELIO CHINOL :

La vita perduta

292pp. Milan: Mursia. L 2,700.

La vita perduta is the first novel by a distinguished Professor of English in the University of Rome. Combining literary inclinations with an academic position seems to be a phenomenon endemic in most universities, but with Venetians it is becoming an epidemic. Elio Chinol (from Treviso) follows Luigi Meneghello (from Vicenza), who teaches Italian at Reading, and P. M. Pasinetti (from Venice), who does the same at Los Angeles; Meneghello's *Libera nos a malo* and Pasinetti's *Il ponte dell' Accademia* are among the best Italian novels of the past ten years.

La vita perduta tells the story of a young boy from a poor family and of his progress from childhood and primary school, through adolescence and secondary school, to maturity and the university. Nothing uncommon in this, but the hero has a friend, an even poorer young boy called Ceo, and it is Ceo who saves the novel from being merely another autobiography in disguise. In a grotesque counterpoint, the extrovert and foul-mouthed Ceo acts as a sort of Sancho to the protagonist's own quixotism, mocking his studies, reviling his sanctimoniousness, and trying to seduce him with the pleasures of the brothel.

Whenever Ceo is to the fore, the story is quick and very amusing, but Signor Chinol has a large cast of characters to introduce, and some of them are rather dull. He should have given us much more about Ceo and much less about the spinsterish infatuation of one neighbour for a young priest, and other episodes of a (literally) parochial kind. In the second half of the novel, when the hero goes to Teachers Training College and Ceo finds employment in a barber's shop, this attractive young devil turns up much less frequently, but to compensate there is a young girl called Beba, whose innocent love affair with the hero is a delight.

The passion and reserve of the boy, the charming coquetry of Beba, the touching incidents of adolescent love are told by the author in a chaste, poetic language and with the light touch of a collector fondly handling delicate jewels.

Out of Eden

ANDRE SCHWARZ-BART :

A Woman Named Solitude

Translated by Ralph Manheim

178pp. Secker and Warburg. £1.95.

French title: *La mulâtresse Solitude*. "It opens in a lovingly remembered garden of Eden—that is to say, in Africa before the coming of the slave-traders. Solitude, the half-caste daughter of an African woman and of some nameless white sailor on the slave ship, . . . grows up in an atmosphere of terrifying cruelty, to which she reacts by withdrawing into a tormented silence close to insanity. . . . [She] is seen as if from far away, through grief and pity, but by way of episodic images which strike us as vividly as the images of dreams" (*TLS*, June 2, 1972). This moving novel has now been faithfully, simply and excellently translated by Ralph Manheim.

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HODDER & STOUGHTON

On the job

MICHAEL ARGYLE:
The Social Psychology of Work
291pp. Allen Lane. £2.95.

The topic of work seldom features in textbooks of psychology—though play occasionally does, largely because it is a form of activity which man shares with some animals. But work is clearly important for human psychology and although there might not seem a great deal to say about it from this point of view, the topic is clearly well worth pursuing.

Michael Argyle outlines all too briefly the biological and historical origins of work and then passes immediately to the effects of technology, which he considers wholly within the modern context of man-machine systems and automation. He next considers some more specifically psychological factors that affect work and working efficiency, eg, personality differences and some aspects of individual motivation. Social skills are next examined, with particular reference to supervision, management and training, and this is followed by some discussion of working groups and problems of organization. Finally, Mr Argyle devotes some space to job satisfaction and allied issues in social psychology.

Much of the book is based on studies by American—and a few British—social psychologists, which are very varied in quality, in sophistication and in their relationship to social and economic reality. Among the more interesting issues which are discussed is the concept of the socio-technical system, as developed by Eric Trist and others at the Tavistock Institute of Human Relations, which attempts with some success to integrate work methods with the social structure of the working group. It is perhaps a pity that this concept is not developed in greater detail and its implications for a period of rapid technological innovation further explored.

Towards the end of the book, Mr Argyle draws attention to some wider issues of social organization and the parts played by ideology and culture in governing motivation, efficiency and satisfaction at work. In this connexion, he draws an interesting contrast between the assumptions inherent in western industrial democracy and those implicit in the organizational systems developed in such countries as Israel, Yugoslavia and Japan. While these considerations may go beyond social psychology as ordinarily understood, it is certainly important that social psychologists should learn to take account of the historical and sociological factors that so largely determine the behaviour they profess to study.

In his final chapter, Mr Argyle discusses the future of work, as seen largely from the point of view of our own culture. He looks ahead to far greater attention being paid to the creation of optimal working conditions and to greater use being made of inborn human potential for growth and development. He sees, too, the need to look psychologically at the problems of increasing leisure.

The Social Psychology of Work will be useful for students of psychology and the social sciences who wish to gain a general view of the contribution of social psychology to problems of work and human behaviour. While superficial at times in its presentation and seldom profound in its judgments, it is none the less the only recent attempt to cover its field and its author deserves commendation on his enterprise.

Under expansion

C. A. MACE:
Selected Papers
Edited by Marjorie Mace
429pp. Methuen. £6.50.

C. A. Mace, who died in 1971, was that *rara avis*, a professional philosopher who took modern psychology seriously. Educated at Cambridge, he taught philosophy for a time at Nottingham University, then gravitated more explicitly towards psychology, becoming Reader, and subsequently Professor, in this subject at Birkbeck College, London. At the same time Mace retained his philosophical interests, adding the Presidency of the Aristotelian Society to that of the British Psychological Society—an achievement of a kind not rare in the last century but without parallel today.

Mace's transition to psychology owed much to the work of G. F. Stout, a physically tiny but intellectually formidable figure of the pre-1914 academic scene. Indeed an article on Stout's "permanent contribution to psychology" is included in this volume. Stout is almost forgotten nowadays, and even if recalled he is peremptorily dismissed as an "armchair psychologist", in spite of the fact that his armchair view disclosed much that has had to be laboriously rediscovered by the experimentalists. Much of Mace's best work, too, emanated from his armchair, but, unlike Stout, he was no stranger to the laboratory. Indeed a part of his well-known experimental study of incentives and their role in human learning is reprinted here. Mace also came to take a lively interest in the expansion of psychology into the social, industrial and educational fields and its gradual habilitation as a professional subject.

The present volume, which has been edited with skill and devotion by Marjorie Mace (herself a sometime Cambridge philosopher) brings together much of the work Mace published between 1931 and 1968, together with two hitherto unpublished articles, one a chapter from the Tarner Lectures delivered in Cambridge during the war. There are twenty-eight papers in all, covering the whole range of Mace's interests, from philosophy through psychology, both philosophical and empirical, to the borderlands of aesthetics, sociology and education. Taken together, they give an excellent indication of the scope of his work, its high academic quality, and the humane intelligence that lay behind it.

While many of these papers are largely or exclusively of specialist interest, a few deal with problems of wider significance. For example, there is a paper on "National Stereotypes: Their Nature and Function", which although published in 1943 is just as relevant today. Mace provides a lucid analysis of the ways in which emotions, positive or negative, come to induce a belief in the existence of some object possessing the corresponding character. For example, a deep-seated dislike of minority groups can readily induce a belief in the adverse qualities of Jews or Negroes, and the resulting stereotypes come to embody this motivational attitude. He further points out that many stereotypes relate to particular social or historical circumstances which may have little, if any, relevance to the contemporary world. They may be modified, he suggests, not by any direct attempt to alter their intellectual content but only by effecting an appropriate change in the source of motivation.

Although Mace does not say exactly how this might be done, there can be no doubt about his broad concern for education and the problems of the University. Here, too, much of what he has to say is as topical now as it was twenty-five years ago. For example, in his lecture on "The Idea of a Faculty" he comments shrewdly on the tendency of a University Faculty to become a caste, to which he ascribes both the science student's sense of cultural insufficiency and the arts student's sense (or lack of sense) of scientific ignorance. The remedy here does not lie in combating over-specialization by expanding general studies. "Nothing is gained", he writes, "by opposing to the policy of teaching more and more about less and less the simple converse policy of teaching less and less about more [illegible]."

In so far as there is a remedy he suggests that it might be found in greater flexibility and change [illegible] faculty organization. For example he would like to see more [illegible] ments graduate into Faculties [illegible] model of economics and law. [illegible] chology, in particular, he regards [illegible] well-fitted for such promotion [illegible] signed, as it is at present, [illegible] randomly to science, arts [illegible] studies, or to all three faculties [illegible] this come about in the University [illegible] London during Mace's tenure [illegible] office, no one better could have [illegible] found to preside over its [illegible]

Mace combined the virtues [illegible] a Cambridge philosophical [illegible] ing with a profound [illegible] for the future of psychology [illegible] as an empirical science. [illegible] he was an "academic" [illegible] best sense of the term, he [illegible] little use for a psychology [illegible] ted from the world of [illegible] affairs. As he saw it, psych[illegible] should seek in the human pro[illegible] presented by industry, education [illegible] medicine fresh sources of basic [illegible] tific inspiration. Otherwise, it [illegible] well founder in the unrealities [illegible] dered by the cloistered laboratory [illegible] less than the study armchair.

Brave and forward-looking as [illegible] views may be, was there not a [illegible] of over-optimism, even compla[illegible] about Mace's attitude? [illegible] psychology has failed to fulfil [illegible] early promise and the implem[illegible] tion of psychological research [illegible] dustry is fraught with [illegible] Psychiatry today looks towards [illegible] chemistry rather than psych[illegible] and the limitations of psychology [illegible] have become painfully apparent. [illegible] haps what is needed is a less [illegible] tious, narrower and more [illegible] programme for psychology, [illegible] to fundamental issues rather [illegible] practical application.

Yet whatever one's [illegible] psychology, there can be no [illegible] about the author's stature. [illegible] was a cultured and humane [illegible] deeply respected by his colleagues and pupils, who brought to psycho[illegible] logy not only a penetrating [illegible] ence but a true measure of [illegible]

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BELL

Voices from the deep

JUDITH GREENE:
Psycholinguistics
Chomsky and Psychology
208pp. Penguin. Paperback, 60p.

Psycholinguistics is yet another book trying to bring order into the somewhat convoluted subject of Chomsky's transformational grammar. Judith Greene achieves a good measure of success. She has obviously made a very thorough study of the various stages in Chomsky's thinking and anyone who has been bemused by the contradictions and inconsistencies of his various hypotheses and conclusions will be grateful to Dr Greene for relating them to the different periods in his evolution.

The more the pity, then, that Dr Greene should introduce herself as a devout follower of the gospel of transformational grammar rather than a discriminating judge. She speaks of the "dark ages" of pre-Chomskyan investigations and proclaims the emergence of the recent critical trend in this field as a "counter-revolutionary" movement and thus further evidence of Chomsky's "revolution" in psycholinguistics. Moreover, the reader is liable to get the impression that generative grammar *is* psycholinguistics, for Dr Greene's use of this term is misleading. At no point does she mention that the field of transformational grammar and the psychological investigations it has stimulated are only a part of the wide and varied new science of psycholinguistics.

But despite this early bias in favour of Chomsky's approach, Dr Greene provides a judicious and non-partisan report when it comes to interpreting the experimental work derived from it. Indeed, she herself moves from enthusiasm to critical assessment, telling us that she was not able to find experimental support for Chomsky's stronger hypothesis, which postulates that the generative rules are the actual rules used by the speaker to produce and understand sentences. Thus Chomsky's far-reaching claim, that he is describing the structure of cognitive processes, is not corroborated. His two-level theory, expressed in terms of "kernels" and transformations in 1957 and as deep and surface structure in 1965, does seem to be borne out by the research described, but the relating of one level to the other is shown to have to do less with transformational operations than with the utilization of direct, perceptual mapping-rules based on a variety of interacting syntactic, semantic and phonological cues.

Dr Greene concludes that the hypothesis that transformational rules are used to relate the two levels cannot be accepted as an accurate account of the language user's ability to process sentences, and that the search for an exact one-to-one relationship between grammatical rules and subjective performances has proved a failure.

Dr Greene also draws attention to Chomsky's shift from an earlier neutral definition of competence to his stronger interpretation, that the rules of grammar are internalized in the head of the speaker. The root of the ambiguity in his position, she argues, is the discrepancy between a *description* of the linguistic usage of a native speaker and a *hypothesis* about how that speaker operates when using language. She finds herself unable to accept Chomsky's claim that since the ability to learn to speak a natural language is basic to human intelligence, the rules underlying language learning must be characteristic of the way the human mind works. Dr Greene complains that when faced with psychological evidence on this issue, Chomsky tends to retreat to the first, more neutral definition of competence. He argues that such evidence is irrelevant to a [illegible] formal analysis of linguistic [illegible] but Dr Greene points out that [illegible] same paragraph Chomsky des[illegible] the aims of generative gramm[illegible] being "to characterize the [illegible] ledge of the language that [illegible] *the basis for actual use of* [illegible] *by a speaker-hearer*" (her [illegible]

When, in summing up, she [illegible] that "there is a distinct ten[illegible] among transformational linguists [illegible] protect their theories from psycho[illegible] logical evidence on the basis of [illegible] first, more neutral, definition [illegible] competence, while at the same [illegible] under the guise of the stronger [illegible] definition, making extensive [illegible] about the psychology of [illegible] functioning" this can only [illegible] as the final *cri de coeur* from [illegible] time enthusiast after having [illegible] oughly scrutinized the scientific [illegible] dence.

In her last chapter, entitled [illegible] Final Reckoning", Dr [illegible] arrives at a middle position [illegible] Skinner and Chomsky. [illegible] feels, is looking at only [illegible] of language. In her own [illegible] failure of the Chomskyan [illegible] nerian approaches to [illegible] meaningful discussion [illegible] Chomsky sees no problem [illegible] from the determination of [illegible] by probability while Skinner [illegible] he has already solved it".

Stanford L. Optner's [illegible] *Analysis* (336pp. Penguin [illegible] back, £1) is a formidable [illegible] to the "Penguin Modern [illegible] ment Readings" series, [illegible] nineteen passages by [illegible] contributors on the new [illegible] of systems analysis, or [illegible] ized problem-solving, as it [illegible] developed over the past [illegible] years. The basic point made [illegible] when computerization goes [illegible] the fault lies not with the [illegible] but with the people who [illegible] and this symposium goes some [illegible] to show how that should happen.

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The respite from autocracy

JOHN PLAMENATZ:
Democracy and Illusion
219pp. Longman. £3.50.

Critics and champions of democracy are equally handicapped by having no common definition of their subject-matter. Very rarely do their arguments meet each other face to face, because they are attacking or defending different things. The Soviet system calls itself democratic, and dismisses the Western system as sham or "bourgeois" democracy. Hitler came to power democratically, though he too despised the Western system as "pluto-democracy". Lesser autocrats, like Franco, Sukarno or Papadopoulos, are unable to make up their minds whether they are basically democrats or regard democracy as contemptible. The adherents and opponents of such systems will never agree on their definitions. Political scientists are a not very different case. Some would allow a fairly elastic definition of democracy; others have declared that there never has been and never will be a true democracy on the face of the earth. If there is to be fruitful discussion of the subject at all, it is clear that one person will have to state and examine both sides of the case. That is what John Plamenatz does.

His method is tantalizing and finally disappointing. He is interested in theories rather than realities, though occasionally he introduces actual cases in order to show up the fallacies of his predecessors. He attempts not to summarize any particular theory of democracy, but to pick out those elements of earlier theories which seem to him significant (which usually means mistaken). The work is neatly organized. First come the classical theorists (though Professor Plamenatz disallows the epithet)—Rousseau, Bentham, and Mill, father and son; then the anarchist and Marxist critics; then the academic sceptics—chiefly Michels, Mosca and Pareto; then the revisionists, almost all of them Americans—Schumpeter, Wright Mills, Downs, Dahl and Lindblom.

Neither the critics nor the champions pass Professor Plamenatz's scrutiny unscathed. Again and again he hints that he will in due course propound a new theory of his own. But not even in the final chapter is the Plamenatz model unveiled. It merely concludes, a little lamely, that although there is much that is fallacious in all the theories that he has been considering, there is something sound in all of them as well:

> I do not underestimate the strength of the motives which cause them to close their minds to one another; I merely suggest that, if they opened them, they would be compelled to take one another's arguments seriously because, for all their muddled thinking, they often have in mind much the same opportunities and rights.

On closer study, this proves to be an optimistic conclusion. For Professor Plamenatz's argument is that although both sceptics and revisionists make many mistakes, the sceptics are mistaken in thinking that democracy is either impossible or always a sham, whereas the revisionists are mistaken only in defining democracy and the conditions which make it possible.

The argument presupposes at least some minimal consensus about what democracy is. Professor Plamenatz offers no precise definition. The nearest he comes to it is to state that "democracy is a matter of rights and obligations and of procedures that secure rights and ensure that obligations are, or can be, fulfilled". It must also entail some distinctive method of doing these things. But as to that, Professor Plamenatz never moves far beyond pointing to the flaws in other people's accounts.

His criticisms are both particular and general. He rejects attempts to explain political relations by analogy with economic theory, since the former are not susceptible to quantitative analysis in any significant sense. He has no patience with Michels's "iron law of oligarchy" nor with Schumpeter's "manufactured will" nor with Wright Mills's "power élite" nor with Tolstoy's "law of inevitability". He equally dismisses the pessimistic assumptions of Mosca and Pareto that true democracy is a theoretical impossibility. His most fundamental argument, which he directs both at the nineteenth-century utilitarians and at the neo-utilitarians of the present day, is that it is fallacious to define democracy in terms of the results it produces—for instance, the satisfaction of individual wants—rather than in terms of the mechanisms by which it functions. He rightly points out that there are cases in which autocracy is better able to produce a result satisfactory to the popular will than democracy itself.

Napoleon's Concordat with the Papacy is the example of this rule which he cites. It would be possible to cite other, more dramatic, examples closer to us today. If the United States had been governed by an autocrat not subject to public opinion, the war in Vietnam could almost certainly have been brought to an end several years earlier—indeed, as soon as it became demonstrably clear that it was impossible to achieve the American objective at acceptable cost, which means at least as early as 1968, if not earlier. This example illustrates the general rule that it is easier for an autocracy, or even an oligarchy, than for a democracy to fight limited wars. "The wars of peoples", as Churchill dramatically put it well before 1914, "will be far more terrible than the wars of kings." In this, as in other examples, Professor Plamenatz is right to point out that "government for the people"—that is, in their best interests—is not necessarily the outcome of "government by the people".

What remains at the end of his critical analysis is a rather jejune residuum. Democracy, in the final chapter, presupposes political equality, political responsibility, free elections and competition between parties, well-informed and rational political action, respect for private and political rights, and other not very novel characteristics. What seems to be missing from Professor Plamenatz's analysis, as well as the theories of most of those he criticizes, is any conception of democracy in dynamic rather than static terms. Political theorists seldom take any part in the political process themselves, and tend to construct abstract models of political systems in being without considering them in evolution. Perhaps may, so to speak, switch models for a few minutes that the components otherwise they prefer, their great master, Plato, them up in heaven as a abstract contemplation. them the trouble of having with meaning such theories seau's "social contract" "withering away of the state" beginning and the end real significance.

But it is only when democracy considered as an evolution cess that it becomes truly ing. Aristotle saw this, Michels, but the Utopians Utilitarians did not.

By far the greatest democracy is that it built-in mechanism for constitutional change. In chy or an autocracy change can take place only d'état or palace revolution simple fact, which has been trated again and again in scores of different states, hold little interest for political rists.

On the other hand, it has admitted, to the discredit of nature, that democracy tends a relatively short-lived phase sandwiched between long oligarchy or autocracy. It cult to think of any democracy has lasted much more than a of centuries. These are which would repay the political theorists perhaps more than the endless of abstract models. Aristotle have done it. Perhaps Plamenatz would oblige.

State and other systems

JOSEPH FRANKEL:
Contemporary International Theory and the Behaviour of States
134pp. Oxford University Press. £1.25 (paperback, 60p).

Between the practitioners of politics and the academic students of its various branches there has always been mutual suspicion, except when there has been no contact at all. Some of the disciplines which make up the social sciences have fared better than others. Economists and even psychologists have made their way into government, industry and commerce, and their academic colleagues are heard with respect, if not always with conviction. Management studies are now accepted both as an academic discipline and as a basis for practical advice to managers and administrators. Strategic theory is influential in defence policy, especially in the United States. But the theoreticians of international relations are still a long way from making any impact on foreign policy or the practice of diplomacy.

Joseph Frankel very honestly and bluntly sums up the reasons in one sentence: "In the present stage of its evolution, international theory is engaged in an extremely costly, laborious, and slow process of accumulating data which do not, so far, clearly fit into any plausible general framework." In other words, it seems to be getting nowhere. It is reasonable to ask whether there is any prospect of better progress.

Professor Frankel's lucid and modest survey of the present quagmire is not optimistic, but it does point to one or two patches of firm ground between which stepping-stones might eventually be laid. He expertly describes all the current theories, approaches and techniques, and frankly exposes their weaknesses and limitations. For some he has more use than for others, as he demonstrates by applying them successively in a final chapter to the most important national issue of foreign policy in recent years—the negotiation of Britain's entry into the European Communities. Here he touches on one field of political action in which the theorists of international relations might have played a useful and even decisive part in guiding the practitioners, if only they had sufficiently established their credibility in advance. It is also the field which most convincingly shows the superiority of the one group of theoretical approaches which Professor Frankel himself regards as the most promising for the future. This is the group which comprises systems analysis, integration theory, and the functionalist thesis.

The common feature of all these approaches is their recognition that, although the nation-state is the most familiar, and still a very important, basis for the organization of human relations and societies, it is not the only one. It is, of course, presupposed in the very word "international"; it is taken for granted in the Charter of the United Nations; and there are few areas on the terrestrial globe (though there are some) which are not organized into nation-states. Some of these are very artificial constructions, but that only proves the strength of the underlying assumption. On the other hand, there are also today important systems linking humanity which largely ignore the geographical boundaries of the nation-state; communications, finance, religion, ideology are among the more obvious categories. These are the raw material of systems analysis, which separates them like transparent layers superimposed on the physical map of the world. Related processes examine consequential questions: to what extent do non-governmental systems override the state-system? What impact have they on each other; will they eventually be integrated into a comprehensive system, giving rise to a new order of human association?

The relevance of these questions to the context of the European Communities is evident, but it was never explored in the negotiations either when the first Community was established or when British entry was negotiated. The assumption was that since the nation-state had proved to be obsolete, therefore a magnified replica of it had to be invented. The internal boundaries of the Community were to be suppressed, but the external boundary enveloping its six (or nine) members was to remain exactly the same.

A systematic analysis of these principles might have yielded a different conclusion. The first impulse towards the integration of the original six was to make another war between them impossible. That it has done; but if the existence of national boundaries and sovereign states is a condition tending to cause wars, why is not the same true of the enlarged boundaries and the magnified sovereignty? A secondary argument was that modern technology and science-based industry can develop only in economic units much larger than the traditional nation-state. Thus the multi-national company and the capital market have overridden national boundaries, so far as they have been allowed to do so.

But systematic analysis to show that this is not for replacing the nation-state enlarged replica, since tions of the multinational and the capital market bounded by the frontiers European Economic Community more than they are by Britain, France or Germany.

Not surprisingly, these thoughts were never any stage in the European unification. found it quite painful diminish their sovereignty of each other, and to make acceptable to their without having to face the national sovereignty itself greatly diffused and lescent concept. Professor is content to apply the techniques which he the process of negotiation actually evolved, without to propose a prescriptive tive role for them.

He follows the guiding which he quotes at the from Stanley Hoffmann: without practical experience policy-maker or policy-makers is unlikely bute much by usurping which he is unqualified chance of being useful in the realms of academic This is prudent advice will seem unambitious academics who chafe at ity to coerce the practitioners politics into changing the accordance with their own ries.

It will probably be a before the theoreticians real influence on the in the field of foreign ultimate success is more come by the painstaking critical methods of Frankel than by those impatient and dogmatic His brief and unpretentious summarizes virtually all student or the general need by way of introduction theory of international and it has an attractive style and freedom from jargon. It is to be lamented ever, that such a scholar publisher can offer their such expressions as "dentity" on page 115.

SEX AND LITERATURE

and the relationship between the two in terms of the work of major Greek, Roman and Classical writers is the subject of John Atkins' erudite Sex in Literature, Vol. 2 (£5.00). Jean-Paul Sartre's Politics and Literature (£1.95) contains essays and interviews on the intellectual and revolution, myth and reality in the theatre, and the structure of language. George Bataille's Literature and Evil (£2.50) is an original analytic study of authors ranging from Emily Brontë to Genet. William L. Nance's The Worlds of Truman Capote (£3.25) is the first major work on Capote's writings and artistic life, linking his personal with his creative existence. Of our new fiction, Enemies (£1.95) by Reinhard Lettau is a brilliantly funny collection of short stories and sketches, an accumulation of grotesque incidents which deals with the military as an anachronism. Stuart Macgregor's The Sinner (£2.50) is an accomplished novel about a writer and folk-singer, desperately seeking his own identity and a durable love that has always eluded him. A Black Pow-Wow of Jazz Poems (£2.25) by Ted Joans, "the only Afro-American surrealist" (André Breton), carries a free-wheeling spirit of adventure and a fierce sense of injustice within a powerfully rhythmic line. Nicholas Rawson's Shards (£2.25) evokes an auditory response in the reader, with carefully sifted passages that echo in the ear. Our new music books include Fernand Ouellette's biography of Edgard Varèse (£3.95), one of the pioneers of modern music. Charles E. Ives' Memos (£5.00) is a primary source book on this unique American composer, containing previously unpublished notes and diaries. Thomas S. Szasz's Ideology and Insanity (£3.15) are essays on the psychiatric dehumanization of man, "presented in brief and easily digestible form" (Anthony Storr, *The Sunday Times*). The late Pablo Picasso's two short plays, Desire Caught By The Tail (90p cased, 40p paper) and The Four Little Girls (£1.25 cased, 60p paper) are required reading for admirers. Our recent paperback editions include George Friel's Mr. Alfred, M.A. (95p), a novel about a middle-aged schoolmaster in Glasgow's gangland: "enjoyable and memorable" (Auberon Waugh, *The Spectator*). The Collected Short Prose and The Collected Poems of James Agee (£1.25 each). Also Eugène Ionesco's autobiographical memoir, Present Past Past Present (£1.25) and two volumes in our German Expressionism series, Stephen Spender's translations of Wedekind's Lulu Plays (£1.50) and Five Plays (£1.50) by Georg Kaiser.

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Post-poetic

NORTHAM:
Cambridge University Press. paperback, £1.95).

is publication in 1953 John 's *Ibsen's Dramatic Method* highly regarded for the and perception of its com on Ibsen's prose plays; with as well as shrewdness, he in detail some of the ways Ibsen used techniques of suggestion" to establish delineate character. This develops the same argu and is distinguished by the *Love's Comedy, Brand, The Wild Duck, Hedda* and *Little Eyolf* are looked at and in passing from verse to the better-known plays Ibsen employed "the in more difficult art of the straightforward honest of reality" Professor rightly emphasizes the con in Ibsen's career rather than division of which we have much in England. Ibsen is a poetic verse dramatist, came a poetic prose play metre and rhyme were, but some essential of poetic technique were Professor Northam's main is to modify the common view of Ibsen's career, to the continuous development which is genuinely there the changes of direction and methods of the late 1870s:

> later dramatic poetry has judged imperfect because it been applied, so the judgment to a form loosely termed listic that is by its very hostile to poetry. His sym and heightened language seen as attempts to rectify inherent deficiency of form at the expense of artistic ty: there is a manifest of the fabric of the his poetry is imposed and istic, his plays neither naturalistic nor fully sym And by this assessment work, viewed as a whole, backed. In the first half writing career he was a in the sense that he and free, even if imma expression to his imaginative in words and situations led by the restrictions for his later work, deliberate surrender to but convenient form of by a decline in creative he subdued his inher poetic genius. The break is as abrupt and is located in the appearance first important play of the prose series, *Pillars of*.

we are offered the that:

> exists an important contin joins the apparently halves of Ibsen's career and it is one whose elucidation may lead to a slightly more adequate understanding of the modern prose plays. They may appear not as artistic aberrations, but as the consummation of prolonged exploration, discovery and development. . . .

Professor Northam supplies a close explication of the texts of the six plays, and in his English versions of key passages the reader who has no Norwegian is given indications, both clear and reliable, of the form and phrasing and rhythms of Ibsen's language. This is exactly what English readers have always stood in need of. Almost all English criticism of Ibsen has come from men who never looked at a page of the original (Shaw was happy enough about the fact that he did "not know three words" of Ibsen's language), or from men who were mainly interested in the easily paraphrasable "meanings" of the plays, or from scholars who, when writing for an English public, felt obliged to keep clear of any detailed analysis of local effects in the original.

Professor Northam's discussion, on the other hand, is conducted with the Norwegian text always open in front of him. The reader is not expected to know Ibsen's language, and is not confronted with it very often, but he is made constantly aware that Ibsen, like any other literary artist, was writing with words as well as ideas; in this study the words are for once given fair attention.

In this respect Professor Northam's two books are of great value. As critical works in their own right they are not especially exciting. The commentary is painstaking and patient, and does not try to be brilliant; the judgments are clear and fair, and do not claim any unusual distinction. The most attractive feature of the writing is the authorial modesty which has no hint of falseness or conventionality. Professor Northam is harsh only with himself—"clumsy", "inexpert", "tedious", "banal", are words which no reviewer with half of his generosity would use of this book, but they are there in his introduction to emphasize his lack of critical pretension.

No first-class critical intelligence has written a book-length study of Ibsen as a poet of the theatre, but Professor Northam's two volumes should be required reading for those Englishmen who wish to come as close to an understanding of Ibsen's plays as can be achieved without learning his language. No undergraduate who reads Ibsen in a course of European literature in translation and no director of the plays should deny himself the advantage of being led through the text by such a careful and sensible guide. For the general reader the book will serve its stated purpose: it will bring his picture of Ibsen into better focus. For writers on modern drama it has shown the way that criticism of Ibsen should go in the English-speaking world.

Pro-collective

KARLHEINZ BRAUN and KLAUS VÖLKER (Editors):
Spielplatz 1
Jahrbuch für Theater 71/72
213pp. Berlin: Wagenbach. DM 9.80.

"Art is not an individual activity. Both in its creation and in its effect art is a collective process." The quotation with which this collection of plays, essays, facts and figures ends could have come from almost any of its contributors, who are young actors, directors, critics and authors involved with German theatre today. In fact it comes from an author who would have been seventy-five this year and who, in the 1971-72 season, the one covered by this "literary-political yearbook", dislodged Shakespeare from his long-held position as most-performed playwright in German-speaking theatres—Bertolt Brecht.

Indeed, one of the most striking developments in the current German theatre is the attempt to break down the barriers between actor, director, author and audience. And in this assessment of the past season traditional theatre roles come under fire on every hand. Franz Xaver Kroetz, one of the most gifted of the new wave of young playwrights, suggests that theatre could be less elitist if authors would "descend" into the mass-appeal areas of crime stories and entertainment. André Müller asks for a "really progressive" theatre of the people, engaging public interest on such a broad front that the public itself will fight for the theatre's survival.

Writing from East Germany, Ernst Schumacher pleads for "thinking actors", workers whose means of production are art, and suggests that the now rather colourless East German theatre could be livened up by a stiff dose of "Mitbestimmung" (collective decision-making) and a new look at the theories of Brecht and Stanislavski. Rather than drag the workers into bourgeois culture-houses, Johannes Schenk, author/director of *Transport Worker Jakob Kuhn*, sent his actors into the factory, where the audience recognized and reacted spontaneously to the scenes of work and home life.

The need for a more open-ended theatre is put most urgently in a one-actor by Gerlind Reinshagen, *Semi-emancipated Marianne*, a conversation between an actor, a Dramaturg and an average theatregoer: "The axe! . . . either we talk to each other . . . find our own *common* language . . . or the theatre is finished." How to find this common language? Two members of theatres working on a collective basis—Bruno Ganz from the Berlin Schaubühne am Halleschen Ufer and Herbert Gamper from the Zürich Neumarkt—are sceptical. When the Schaubühne toured the industrial quarter of Kreuzberg, writes Ganz, not one of the spectators was a worker; and he considers the political effect of the theatre vastly overrated. Taking the view that "theatre is harmless", Gamper thinks it impossible to change an audience's mind, at best one can awaken "critical responses".

None of the four full-length plays—selected, say the editors, not because they are "successes" but because "they point the way ahead"—attempts to meet an audience halfway or jolt it into new awareness.

Hartmut Lange's glimpse of Trotsky defending his decision not to eliminate Stalin in 1927 (*Trotsky in Coyoacan*) is less ponderous than Peter Weiss's *Trotsky in Exile* but still theoretical rather than theatrical. The subject of Gerhard Kelling's *The Masses of Hsunhi* is revolution in the Great Proletarian Cultural style, but its pseudo-Brechtian epic form is anything but revolutionary. *The Hypochondriacs* by Botho Strauss wanders aimlessly in a maze of Pirandellian searches for identity. Least predictable, but still remote from an audience's everyday experience, is a lively adaptation of *Macbeth* by one of East Germany's finest writers, Heiner Müller.

As the editors point out, the season under review is one of transition. New attitudes of collective partnership—in both halves of Germany—are beginning to loosen up the rigid structure of the subsidized German theatre. Yet a certain resignation emanates from these pages, especially vis-à-vis the audience, which a few years ago couldn't wait to be insulted. Perhaps the energy spent on reforming the structured theatre, with its set patterns of response, should be diverted into building up more flexible, immediate and disconcerting theatre groups on the lines of the People Show and the Pip Simmons Group, which are great successes whenever they visit Germany. Perhaps the German theatre should follow Vietta's advice of 1955 and return "to the catacombs".

In the minority

JOHN STOKES:
Resistible Theatres
Enterprise and Experiment in the late Nineteenth Century
203pp. Elek. £4.25.

This is a useful study of some examples of experiment in the English theatre in the last two decades of the nineteenth century. John Stokes is well informed about late Victorian artistic society in general, as well as the theatrical figures he discusses in detail, and he gives a lively account of events which are of some interest in the development of modern English drama.

The book takes its title and its starting-point from Matthew Arnold's famous essay of 1879, "The French Play in London", in which the visit of the Comédie Française was used to support the demand for an English national theatre, one which would exert an important influence on national life and manners. "The theatre is irresistible", Arnold finished his peroration, "organise the theatre." The seeming contradiction soon emerged, of course: this "national" force, if it were to come into existence at all, would have to be an *unpopular* theatre. What Matthew Arnold, Henry James, Shaw, Yeats, and most literary men despised in the commercial drama was what the general public had been taught to admire. This study is therefore of minority movements, of some of the intellectual, literary, and artistic coteries which were trying to create an alternative to the entertainment industry. It is largely a record of failure, but it is an instructive record which is not, in the end, dispiriting.

An introduction in which the popular dramatists (Jones, Pinero) and the influential reviewers (Archer, Walkley) are evaluated with economy and shrewdness is followed by informative chapters on Edward William Godwin's archaeological-aesthetic experiments, then Hubert von Herkomer's pictorial-musical performances. The final and longest section, on the Independent Theatre, is disappointing: the author is content to go over the familiar ground of the newspaper-reviewers' reactions to Ibsen, Strindberg and Maeterlinck. But the book is to be welcomed for the judiciousness with which its various subjects are placed and, although the theatrical exploits of Godwin and Herkomer were indeed resistible, it is good to have an account of their work which is sympathetic, sensible, and much more detailed than anything previously available.

Molière: Stage and Study (293pp. Clarendon Press: Oxford University Press. £6.50) is a full and gracious festschrift for W. G. Moore, who retired last year as Reader in French at Oxford University. All the contributions are concerned with Molière and are divided into "Technique", "Themes" and "Traditions". The contributors include Jacques Guicharnaud, Henri Fluchère, Odette de Mourgues, Jacques Scherer, W. H. Barber, Jean Seznec, and the two editors of the volume, W. D. Howarth and Merlin Thomas.

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THE AGORA was the city centre of ancient Athens. It was crammed with monuments of many different centuries, buildings were superimposed on buildings, and the ancient literary descriptions of it are particularly allusive. Pausanias, in particular, who wrote the only detailed description in continuous prose, is very hard to follow in such a crowded area, unless one can identify the buildings independently of his descriptions of them. The excavation of the Agora has been slow, concentrated, painstaking work, and so far as the identification of the monuments is concerned it has proceeded by a humiliating process of trial and error. But little by little certainty has inched forward. Some problems have resisted solution until now and others may lurk unrecognized, but these are all problems of the relation between words and stones: they concern the identification of what has been discovered with what we know from history. The stone itself is unable to lie even if it carries an inscription, and the evidence of archaeology for the whole history of the Agora is now more certain than uncertain: there remain areas of shadow but not of darkness.

Most of the site is now physically cleared, stripped and replanted. Exactly at this stage it is vitally important to have a full expression of the present views of Homer Thompson and R. E. Wycherley, respectively the master interpreter of the Agora excavations and the editor of the *testimonia*, on which most interpretation must rest. It is perhaps worth noting of a learned work reviewed now that its preface is dated February 1, 1971; annual migrant observers of the Athenian Agora will recall that it was only in 1970 that the King's Colonnade and the Colonnade of Zeus were discovered not to be identical.

The first serious attempt to collect and make sense of all the information on the layout of ancient Athens was in Wachsmuth's *Stadt Athen*, which to this day contains insights and observations not to be found elsewhere. The roll-call of German scholars who have worked in Athens since then is impressive, and the standard general work on Athenian topography is still Judeich's *Topographie von Athen* (1931), which has been neither replaced nor brought up to date.

The year 1931 is a dividing-line, since it was exactly then that the American Agora excavations started. The Greek archaeologist and architect John Travlos, who has made as impressive contributions to the study of Athens as any scholar since Judeich, has worked for many years as a member of the Agora team. The team is star-studded; the Americans have made full use of a marvellous opportunity, and over forty years have built up a whole generation of excellent archaeologists in the Agora. Those who started in the 1930s are now near retiring age, but except for the Nazi occupation the series has been continuous and there are now mature scholars in this tradition who will still be working after the year 2000. Such a continuity is even more essential in archaeology than in most other subjects.

The non-specialist reader of this book—and it will have to be used in schools as well as universities—ought to guard against being misled by the tidiness, clarity and, where they show works of art, the unattractive linear quality of the plans and reconstructions. The Agora is, and in antiquity surely was, more like a forest than a formal garden. Clarity of representation is an over-riding virtue since it renders the forest intelligible, but for a notion of what the street life of the Agora was like one would do better to read Aristophanes or even Wachsmuth. That neo-classic purity with which sunlight and ruin invest ancient monuments is a dangerously anti-historical illusion and readers of the text of this book will have to guard against it. Even before the tyrants of the sixth century, when there were no substantial buildings in the Agora, there were disorganized dwellings and tombs from a very early period; when certain of these tombs were rediscovered they added a dimension of historical untidiness to the rational constructions of a later age. The Agora was not exactly square and the usual grid-plan could never be completely realized where human occupation was so ancient.

Ruinous huts without remains

The first dwellings we have traces of were late Mycenean, and burials continued into the early Dark Ages, but it may be worth noting that the kind of ruinous hut that the poverty of these burials might suggest people lived in could well have left no archaeological evidence. The local life of Athens picked up force and character in the tenth century BC, and for the Geometric period the limited area of the Agora can show seventy-eight burials and thirty-five wells; some of the burials are rich and Athenian geometric pottery can be very beautiful. By 850 BC one can find gold and massive glass ornaments. In the eighth century a vase-painting of the Moliones, the giant twins who fought against Nestor, suggests a reference to the *Iliad*. J. N. Coldstream, whose discussion of such vases the authors seem to have missed, has put forward the more attractive further suggestion that on the several Athenian vases where it occurs this scene is a family crest of the Neleid clan, who believed that Nestor was their ancestor. Water, ornamentation, grain and death, epic poetry and the making of pottery are simple enough consequences of human habitation; they were a large part of life in the eighth century BC, and they are most of what we know about the Agora area at that time.

Roads in the Agora altered very little from beginning to end of antiquity; they were largely dictated by the lie of the ground. What did change and develop was public life, particularly in the course of the sixth century BC. The first Agora was elsewhere, roughly in the area of the Acropolis car park, and it seems to have been modest. The classical Agora site was at that time called the Potteries, Kerameikos. (Was it for potteries that so many wells had been dug?) In the early sixth century burial ceased, a lot of bedrock was levelled, and architecture had its small beginnings in the south-west and the north-west corners: the first area traditionally being offices and the second temples. By the fifth century a row of temples and public buildings existed along the west side of the Agora, but in 480 they were burnt and destroyed by the Persian army; rebuilding was slow to start, and once again the workshops of potters and metalworkers spread across the ruins. The Agora, as late antiquity knew it, was substantially a fifth-century creation, in some degree determined by an older plan. In this it is quite unlike the Roman Forum, which began as a disputed ground between two villages and then developed continuously. The Agora, apart from a few underlying ground plans like the roots of extracted teeth, represents the life of Athens from the fifth century onwards: from climax to decadence. As an architectural ensemble with a long history it could be said to have peaked too early.

In the fifth century and the early fourth the Agora was relatively unpretentious: it was not built on any elaborate unified scheme, buildings had their individual characters, and the influence of one building on another, for example perhaps of the sculptures of the temple of Hephaistos on the altar of the twelve gods, was rare and limited. In the third quarter of the fourth century the last heavy touches were put to classic, independent Athens by Lykourgos, but the big north-eastern peristyle that seems to have been meant for new law-courts at that time was never finished, and when building started again in the second century, long after the death of Alexander, it was in a pompous Hellenistic style at the expense of foreign princes. So far as the Agora reflects Athens it slowed down in the fourth century, remained in a frozen trance for a hundred and fifty years, and woke to find itself a provincial town in a different world. It is interesting that with some little modification the same suggestive pattern can be read into the history of literature and above all into the history of the Athenian democracy, which the Agora embodies more closely than any other physical monument can do, and far more closely than the buildings of the Akropolis. Of the later changes in the Agora the first enormous programme was under the kings of Pergamon, which produced the buildings Brutus, Horace and Cicero knew, and the second under the Roman Empire. Pausanias described it under Hadrian, and his description has the quality of those early photographs of nineteenth-century English countryside which still seem to hint at the survival of Elizabethan England.

The Agora was burned in AD 267 by an invading tribe addicted to human sacrifice called the Herulis, the offshoot of a Germanic people driven out of Scandinavia by the Danes. The destruction was appalling and excavation has fully confirmed what was said about it in literary sources. When the Heruli withdrew a new defence wall was built round the small innermost part of Athens, the Agora was outside it, and ancient buildings were stripped down to make the wall, just as earlier monuments had gone to make earlier walls after the Persian Wars. From the point of view of archaeologists, of course, this kind of destruction and re-use for a massive rampart is one of the likeliest ways in which the details of an earlier city can hope to survive. A stone hidden in a wall has a better chance than one left in a ruin. Later the outer walls came back into use, but the inner wall was still kept in repair in the sixth century and even as late as the thirteenth. Only the temple of Hephaistos and perhaps certain other buildings at the north-west corner of the Agora seem to have survived the Heruli and the new wall, no one knows how. The city itself went on as an important academic centre, and about AD 400 there was a wave of rebuilding in the Agora; in particular a vast vaulted and colonnaded complex went up on the ruins of the south square and the Odeion of Agrippa. It seems to have been a "gymnasium" or a university, and it included a small, elegant bathing place, what was probably a library, and the sort of house that the head of an Oxford or Cambridge college would live in. The battered life-sized statue of an imperial official was found in the ruins; such statues are rare in the fifth century AD, and the builder is possibly Herculius, the governor of Illyricum (408-12), who is known to have been active in the area of Hadrian's library. Some upper-class sixth-century domestic rubbish indicates that the abandonment of this building coincides with the closing of the schools of Athens by Justinian.

From temples into churches

There was fire in the Agora in the 680s, but it was still possible for a Christian to study there 100 years after Justinian, and provincial as the city may have been the Emperor Constans II spent the winter at Athens in 662-63. At this time temples were already being adapted as churches, and that was how the temple of Hephaistos at the corner of what had once been the Agora survived right through the Turkish period. The French eighteenth-century consul Fauvel thought it was the Theseion and must contain the bones of Theseus with their associated treasures; he therefore secured permission to bury a dead Protestant in this temple (Catholics, Orthodox and Turks had cemeteries elsewhere) and made a massive excavation with no result. In 1834 the church in the temple was finally deconsecrated and it became the first Athenian archaeological museum. The authors of this study give no more than a hurried account of the later period of the Agora; this is a pity, as many details of it are known but it is hard to place them together into a coherent history of the site. These few sketchy pages are now the best single account of this limited area, so that useful as they are, one must deplore their not being even more inclusive.

The problems of the Agora are enormous and several of them have been recurring since the beginning of archaeology in Greece. One of the worst is about things we know to have existed and expect to find, like the fountain of Enneakrounos
and the Theseion itself. When
candidate for the desired
turns up, the name with
historical associations hovers
fully in the air, but then
likelier candidate may turn
few years later. The re-exami
of all the literary evidence
light of each new state
excavations inevitably lead
the impression that the text
being twisted to suit a theory
anxiety. The Theseion is
popular name of the temple
Hephaistos, and at one
same hallowed name hovered
the Lawcourts; it is now
be outside the present
excavations, though not far
The expectation of finding
bones of Theseus occurs in
Hydriotaphia. The name Enn
nos has now rooted perhaps
ever at a fountain in the
of the Agora near the Eleu
this is at least consistent
Pausanias, though the
fountain has not got and
have nine spouts as the
plies. Nine spouts might
be an exaggeration or the
tho whole complex of fountains
then one would have to
fountains, a formidable prog
If anyone should underest
amazing combination of acu
thoroughness the excavat
shown in trying circumstances
consider that in many cases
stone has been traced through
or four re-uses on different
and that every building has
traced through all its stages.

It is not reasonable in a re
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list of monuments individ
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been found" for the Leokor

Among special blessings
concerned with Athenian
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the statue of the Tyrannic
at last a complete state
fascinating theme which
Thompson has been
many years, that of
temples and altars. The
to this curious company
handsome altar of Zeus
which was found at the
and seems to have been
from the Pnyx; other
the temple of Ares
brought in from Acharnae
countryside, the south-
or one of its neighbours
nion, some wandering
re-used in the Agora and
one knows from where
South-east temple from
these buildings seem to
moved by or under the
Monuments were also
and re-erected more
Delphi, but on a smaller
under the more pressing
stances of landslides and
crowded sacred area with
slope. The scale and
the Agora excavations are
not paralleled elsewhere in
This book, for all its
interest and great useful
magnificent physical
its abundant photographs
small part of their record.

THE TENTH CENTURY belongs to Byzantium. While the barbarian kingdoms in Western
ope struggled against the de-
dations of the Vikings and
Magyars, Byzantium was ceasing
to a beleaguered island of Ortho-
Christianity and was becoming
more a considerable empire.
tide of Islamic advance turned
ically. From the middle of
century successive victorious
aigns recovered western Arme-
Cilicia, Crete and northern Syria,
turing historic Christian cities
as Tarsus and Antioch which
been under Muslim rule for
than three centuries.
combination of missionary zeal
diplomacy brought off the great-
coup of all, the conversion of the
of Kiev to Orthodoxy, and far
the south the brilliant offshoot of
ntine civilization, Christian
, reached the climax of its
er and prosperity, wresting much
Upper Egypt from Fatimid con-
. The life of the scholar-emperor
tantine VII Porphyrogenitus
959) reflected the Hellenic re-
nce that accompanied the first
of the Byzantine reconquest.

The rebirth of the Byzantine empire

ARNOLD TOYNBEE:

Constantine Porphyrogenitus and His World

768pp. Oxford University Press. £14.

Arnold Toynbee's study of Constantine fulfils a lifelong ambition. It was in 1910, he says, as a third-year Oxford undergraduate, that he conceived the idea of providing a definitive edition of Constantine's *De Caerimoniis* and *De Administrando Imperio*. The inspiration was from J. B. Bury, whose work on the *Imperial Administrative System*, published the following year, was sent to young Toynbee for review. More than half a century later, when the schedule of work he had prepared for himself in 1913 had been completed, the fires still glowed. In many ways Professor Toynbee's *Constantine Porphyrogenitus* attempts to do for the tenth century what Bury had done for the previous age, and in its method has the same strength and weaknesses as Bury's work.

Professor Toynbee has produced a study which combines the immense sweep with which one associates *A Study of History* with concentrated attention to detail. It is not an easy book for, though he disclaims any intention to write a comprehensive history of Byzantine Greek civilization, he is careful always to sketch in the background of the issues which confronted the rulers of Constantinople during the tenth century. That background often stretches into a remote and not always comprehensive past, and there is some avoidable repetition. The whole could have been more compactly presented. It is evident, too, that writing so large a book concentrating on Constantine and his special interests has involved major problems of organization. Though crowned in unseemly haste as a child in 911, this son of Leo VI's fourth marriage was for thirty years over-shadowed by the co-emperor Romanus Lecapenus. The plot that deposed the latter in December 944 left him sole emperor for only fifteen years.

Professor Toynbee, however, as one would expect of him, has chosen to write on the widest possible canvas, though concentrating on those matters which interested Constantine and on which he has left his thoughts for posterity. These were the meticulous conduct of the central administration, diplomacy and, by no means least, the ceremonial of the court. The problems connected with Constantine's administration and diplomacy reached back two centuries or so. The result is a magisterial survey of Byzantine political and economic history, from the time of Heraclius to the death of Basil II in 1025.

Constantine's *De Caerimoniis* contains a list of twenty-seven military districts (*themata*) and Professor Toynbee devotes more than 100 pages to a full consideration of Byzantine military and naval power. In the ninth and tenth centuries "Greek fire", used successfully during the first Arab siege of Constantinople in 674-78, maintained the superiority of Byzantine naval strength. So long as the Byzantine fleet commanded the approaches to the Bosphorus, the city was inviolable.

With this basis of power other problems became tractable. The Slavs south of the Danube could be settled and gradually converted to Orthodoxy, the eastern frontier held against the Muslims, and the empire itself organized by the most efficient bureaucracy to function until modern times. Constantinople became a clearing-house for the commerce of the whole Mediterranean.

Yet Constantine was fully aware of the limitations of Byzantium. For him the world-state of the age of Constantine the Great and Justinian had passed forever. Byzantium had become a local state even though an important one, among a number of others. Had the emperor's successors possessed a fraction of his realism and followed his shrewd advice, and even shrewder diplomacy, the Bulgars and Armenians would have been allowed to retain their respective roles of buffer states on the empire's frontiers. The disasters at the hands of the Normans and the Turks in the eleventh century might have been avoided, and the history of Europe thereby drastically modified. As Constantine saw, military victories could be too dearly bought.

The administration of the Byzantine state and the diplomacy of the period are treated by Professor Toynbee with characteristic thoroughness and insight. What then of ceremony? Much of the life of a Byzantine emperor and his high officials was taken up with ceremony, and the details of these often highly specialized routines interested Constantine profoundly. He was an antiquarian burrowing into the past for precedents, preserving, for instance, the minute details of the process by which the Emperor Anastasius had been chosen to ascend the throne as consort to the dowager Empress Ariadne four-and-a-half centuries before. Here was a civil servant making sure of his ground. But behind the ceremony lay the liturgy and symbolism of the Church, and the all-pervading influence of Orthodox Christianity. To state categorically at the outset that it was not intended to write a separate chapter on the Eastern Orthodox Church may have been a mistake, for the Church was the life-blood of Byzantium.

As Professor Toynbee points out, Byzantium was the third civilization created by Greek-speaking people since the second millennium BC, an extension of, yet profoundly different from, its Classical and Hellenistic predecessors. This difference, however, was reflected in the aura of the Orthodox church-state. The role of holy men in the Byzantine world can be exaggerated. Not everyone who lived in the ninth and tenth centuries was a religious fanatic, but even if embroidered by subsequent legend, the career of a contemporary of Constantine like the monk Hosios Loukas can be illuminating.

The magnificent tenth-century church that stands not far from Delphi and commemorates the saint reflects more than a conventional piety. Loukas, supposedly chased from pillar to post by Arab corsairs, Bulgar war-bands and Magyar marauders before he established himself as a monk in 942 and foretold the reconquest of Crete, tells much about the day-to-day perils of life in the tenth-century Byzantine empire and the aspirations of its rulers. Constantine and his court were as open to influence by those who claimed to be guided by the Spirit as had been the Emperor Zeno in the time of Daniel Stylites, or the hapless Tsar Nicholas II under the spell of Rasputin. It is astonishing also that neither mosaics nor the Christian architecture of the period feature in this book.

In *A Study of History* the Monophysites and Nestorians were dismissed as "fossil cultures" and, despite the long excursus devoted to the Bogomils and Paulicians, Professor Toynbee here shows no greater sympathy with religious issues. It is too simple, for instance, to characterize Monophysites as "representing pre-Chalcedonian Christianity". In the century before the Council of Chalcedon each of the great patriarchates had developed its own christology. The clash of these ideas and the resulting cleavage between Constantinople and Alexandria coloured much of subsequent Byzantine history. This had nothing to do with separatism or nationalism. The Monophysite leaders were as Hellene as their counterparts in the capital. Their reproach against the Chalcedonian emperors was precisely that they had sown division in a previously united empire.

The diffusion of Byzantine civilization was perhaps even wider than Professor Toynbee suggests. It may be regretted, perhaps, that no place has been found for the frescoes of the Nubian cathedrals and churches that attained the height of magnificence in the years when Constantine was ruler. Ceremony and symbolism in the vestments of priests and officials or in the punctilious etiquette of the court represent something of the real spirit of the times whether at Constantinople or at Faras. Constantine's minute concern for them reflects his acceptance of the role of divinely appointed ruler. But he was also a scholar and an administrator. No historian has chronicled his activities and objectives in these spheres with such exactitude and care. Few have the gifts and capacity to return to a first scholarly enthusiasm after a lifetime of achievement in other fields. Would that Augustine had turned to Cicero and his age after the completion of the *De Civitate Dei*. *Constantine Porphyrogenitus and His World* will take its place beside *A Study of History* as a landmark of historical writing and a testimony to a great historian.

The empire of Latin

JOHN H. MUNDY:

Europe in the High Middle Ages 1150-1309

611pp. Longman. £3.95.

It might be tempting at first sight to receive this survey of Europe between 1150 and 1309 as yet another textbook designed to facilitate the work of students in a hurry. But to do so would be wholly misleading. John Mundy claims that his book was written for undergraduates, but it will undoubtedly be welcomed also by a far wider circle. It is noteworthy both for its originality and for the erudition it displays. The particular themes chosen for discussion are those which are of special interest at the present time, and there are few even among professed scholars who will not be stimulated by the abundance of illustrative detail which accompanies Professor Mundy's interpretations.

Indeed, a criticism might be ventured that too much background knowledge has been assumed for some of the readers of this book. Little enough is said on the time-worn subjects of the political and constitutional growth of the individual kingdoms. Instead, the emphasis is placed on Latin Christendom as a whole. Its debatable frontiers are disclosed; its social structure examined; and its economic unity analysed. Of particular interest, too, is the lengthy discussion given of the relations between the various classes which made up medieval society—the workers in the fields, and the traders in the towns; the warrior aristocracies; and most particularly the regular and secular clergy with the Pope at their head. Finally, we turn to the intellectual movements of the age, where perhaps Professor Mundy is less sure of his touch, and the elements of disruption which were beginning to appear at the beginning of the fourteenth century.

Professor Mundy writes in a style which commands attention. But what gives distinction to his survey is the wide and deep reading on which it is based. He quotes largely and well from the original sources, and if he is sometimes prone to take reports of scandals at their face value, there is no questioning the actuality of his presentation. His acquaintance with the secondary authorities in all languages is likewise most impressive. In short, this is a book which will be read by many with profit and enjoyment, especially because of the individual manner in which the author has seized a fortunate opportunity.

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INDIVIDUALISM

STEVEN LUKES.

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Four hundred years of race relations

JAMES WALVIN:

Black and White

239pp. Allen Lane. £3.95.

IRA KATZNELSON:

Black Men, White Cities

Race, Politics, and Migration in the United States, 1900-30, and Britain 1948-68

219pp. Oxford University Press for the Institute of Race Relations. £3.50.

CHRIS MULLARD:

Black Britain

194pp. Allen and Unwin. £3.95 (paperback, £1.95).

The extraordinary complacency about the race issue which prevails in British politics at present is by no means paralleled in the literature which is flowing both from academic and from Black community sources. The prevalent view is that Black immigration was a new and sudden problem which Britain had to deal with after about 1950, and that, even though there was a certain amount of panic anxiety which gave some basis for racist arguments, there was a pragmatic willingness to face the situation, to defuse it, and to allow for the slow integration of Black people into society. In so far as this perspective had any reflection in academic work it directed research towards the question of whether total assimilation was really a good thing or whether a degree of separate development should be encouraged. But after about 1967, at least, serious political and academic writers began to tell a different story.

This different story was that the involvement of Britain with Black people was of long standing, both through colonial exploitation which brought White and Black together in the plantations, mines and other productive colonial establishments, and through the existence of a considerable Black population in Britain itself. Moreover, far from Britain showing only a liberal face towards the Blacks, while Americans continued to be prejudiced, the British in the postwar period actually seemed to be going through the stages of development in the treatment of Blacks which Northern American cities underwent in the 1930s. The main difference was that there was not yet any sign of the kind of breakthrough towards rights won through the exercise of Black power which began to show itself in the United States in the immediate prewar and postwar periods. The main trend in Britain in fact seemed to be towards greater tolerance of racism. Finally, so far as the Blacks were concerned, their situation seemed to be one in which only increasing militancy was compatible with the maintenance of human dignity.

On the problems of the Black community in Britain from the sixteenth century until the end of the Second World War James Walvin has made himself the undisputed master. He has previously published a collection of documents under the title *The Black Presence*. In *Black and White* he tells the full story in his own terms. It begins with the appearance of Black men in British streets at the beginning of the explorations and of the slave trade, until Queen Elizabeth, without waiting for any Elizabethan Powell to agitate, ordered the expulsion of the Blacks from the country. Later British gentlemen, part of whose life and wealth was involved in slavery, thought it natural and indeed fashionable to have Black servants in their English homes. This fashion continued even after the Mansfield Judgment, which did no more than make it illegal to force a runaway slave on to a ship. But as slavery declined, so did the Black presence in London. During the period of slavery and during the debate about emancipation, a rich basis for British racism was laid through planter propaganda and through those who simply wished to support the status quo. It was against this background that the small colonies which emerged in the twentieth century in seaport towns and a few other places had to live and try to defend their rights. Dr Walvin's story will become an authoritative part of our history. It will also become of especial importance to the new generation of young Black Englishmen who are finding their own dignity by learning something of their past English history.

After 1945 the story is taken up by Ira Katznelson, an American political scientist who refuses to rush into the analysis of immigrant political linkages in the United Kingdom by simply taking up some received problem and some received ideas for its solution, but sets about his work by classifying it in its appropriate structural and historical setting. Thus he sees the situation in Nottingham, which was his chosen area of research, as comparable not to New York or Chicago in 1960, or for that matter to Alabama in 1960, but to that specifically similar historical situation in the United States in the earlier years of the twentieth century, when Blacks began to migrate in significant numbers to the Northern cities. The kind of linkage which could arise in these circumstances could be classified in terms of many variables and Dr Katznelson sets them out firmly.

What happened in both cases was not some sort of negotiated contract between really effective and representative leaders of the immigrant communities but uni-directional and paternalist power structures in which the black leadership was co-opted and rendered politically ineffective, so that the Black community, until it was able as it were to regroup and find new leadership, was rendered powerless to defend itself. Moreover, as a background to all this, liberal rhetoric—a feature of both historical periods and places—turned out to be *merely* rhetoric, capable of accommodating itself to each new racist demand.

It is difficult to recommend *Black Men, White Cities* too highly. Together with Michael Hill and Ruth Issacharoff's book on the work of the Community Relations Councils, it provides a serious academic basis for reassessing all that has happened in the field of Community Relations. The fact is that the whole Community Relations movement has achieved little, if anything, when measured against the objective standards which these authors suggest. British society must now prepare itself to deal with the independent and probably militant leaders of new Black movements.

Chris Mullard is far from representing the extreme of Black Power. In fact he is in every way an Englishman and, given the choice, he would certainly not be engaged in anything like racial politics at all. What he would wish to be is a writer. But Mr Mullard happens to be Black and, when he found London unbearable, he went to Tyneside to find the best way he could of making a living. There he found that, being Black, one couldn't begin to make a living unless one spent a lot of time clearing away the obstacles which racialism placed in the way of Black men leading a normal life. When a local branch of the Campaign Against Racial Discrimination was formed, he became its natural leader and focal figure. Very soon he was Ty[neside's] race relations man. The w[ay] in which Britain's race relat[ions] agencies work, however, is shown [by] the way in which Mr Mullard was passed by both the Race Relat[ions] Board and the Community Relat[ions] Commission. The Racial Con[sulta]tion Committee which was set up [...] from trying to work with C[...] began its life by holding a [...] meeting at which it specifically [re]jected any cooperation, and for [a] long time the Community Relat[ions] Commission refused to agree to [the] Newcastle Corporation's request [that] Mr Mullard be appointed as its [...] He was eventually given that [...] but by that time he had come to [the] conclusion that the true face of [Bri]tish society was represented by [...] policemen urinating on poor [de]mented David Oluwale as he lay in [a] doorway shortly before he was fo[und] in the river at Kirkstall.

The story of race relations in [Bri]tain in its next phase is beginnin[g to] take shape. What right-wing p[oliti]cians may say about immigrant [num]bers by way of agitation will help [to] strengthen the general climate [of] hostility. The official institutions [of] British society will seek to de[fine] the problem out of existence. A[nd] the immigrants will break a[way] more and more from a posture [of] dependence and subservience [to] form and shape their own organ[iza]tions. Perhaps the most indica[tive] story to be found in these th[ree] books is the account of the w[ith]drawal from the Institute of R[ace] Relations of its establishment sp[on]sors, which Alexander Kirby tel[ls in] an appendix to Mr Mullard's b[ook]. When it came to the point, Black a[nd] White definitions of the Institu[te's] role were at odds, and the Institu[te's] membership chose poverty [and] struggle rather than continu[ing] smooth dialogue with White so[ciety] in the Mayfair headquarters.

The psychopathology of research

RUPERT WILKINSON:

The Broken Rebel

A Study in Culture, Politics, and Authoritarian Character

390pp. Croom Helm. £5.25.

There is nowadays a sizable section of the university world and of the more intellectually impressionable sectors of the media world for which the supposedly descriptive and objective conceptual apparatus of psychology provides the vocabulary and rhetoric of personal and political abuse. Contests in ethical and political rectitude have come to be phrased in terms of rival diagnoses of pathology. This tendency is not merely the consequence of popularization but can be located in the central organs of the social science professions. It belongs to what Rupert Wilkinson, using the very same technique himself, calls the psychopathology of research. Terms like ethnocentrism, achievement orientation, Protestant ethic, and the authoritarian personality are part of an armoury of descriptive and quasi-descriptive concepts which provide a mode of denigration and covert moral criticism.

Originally a whole battery of terms like paranoid, neurotic, compulsive or just "sick" were employed because their use was felt to be more humane than straight attributions of moral failure or wickedness. The older rhetoric labelled a man wicked because he was believed to be capable of doing otherwise; the newer rhetoric has reacquired the pejorative overtone but with the additional premise that the person dismissed and denigrated as "sick" has little or no capacity to be other than he is. "Ought not" and "cannot" have become illogically joined without any diminution in the moral animus concealed behind the clinical judgment.

The excellent impulse to protect the weak, the deviant, those oppressed by circumstance or rejected by majorities has in Rupert Wilkinson's view become corrupted. It is now itself a kind of orthodoxy. Psychology is a form of power and exercises the attractions of power. Those who do not fit its preferred characterological type can be annihilated as deviants from the truly human norm. Anyone who differs from this type and who apparently lacks the other unhealthy characteristics which psychologists stereotype as belonging to it can be labelled as having repressed them. If he apparently has principled objections to the spontaneous desires of the open, flexible personality, then that merely reflects his profound and morbid fascination with what he seems to reject.

The older rhetoric praised a man for controlling himself; the newer rhetoric denigrates a man for not letting himself go. Its archetype of psychological disease is an exemplar of the Protestant ethic, who controls his impulses, exercises responsibility and authority without too much self-doubt, achieves success or distinction, attempts difficult tasks, feels uneasiness over his failures moral and otherwise, works within a framework of routine and agreed conventions, feels loyalty to his country and religion, and likes to be clean and tidy.

This "type" is not, of course, quite the authoritarian personality. As Dr Wilkinson points out, boy-scout ideology is not authoritarianism. But it is this type which suffers from what he calls the "smear" effect of the way the concept of authoritarianism is employed. Strictly conceived authoritarianism is a submissive-aggressive identification with power over against weakness and inferiority and an ambivalence towards power displaced on to scapegoats. It is a response to conflict and anxiety in the psyche, and to chaos, threat and change in the social structure.

Just as he turns the tables by speaking of the pathology of research, Dr Wilkinson psychologizes the psychologizers. He doesn't do so quite directly, but adding up his various comments it is clear that he is turning their own notions against them. This table-turning exercise gains in impressiveness because Dr Wilkinson himself is a liberal, concerned for tolerance, flexibility and freedom, and also sympathetic to psychoanalysis. In his view the concepts of the psychoanalysts can easily express a desire for spurious order which sets the world in over-neat and tidy categories, imposes simplistic patterns on its material, and attempts a too precise location of evil. Many experts in the human psyche show a marked poverty of the imagination confronted by the extraordinary richness and diversity of their material. Moreover, their covert moralizing is supplemented by a dogmatic kind of cynicism. Using an aggressive system of "insights", they can discount what a person says or believes and avoid any direct confrontation with him. They can claim to know the "real" person and thereby commandeer his identity.

This is power exercised behind the guise of autonomy. It can easily be a mutation of the authoritarian impulse, and instead of prejudice against Jews and Blacks one has prejudice against the "not very bright", "pollyannas", and policemen. Dr Wilkinson might have added that a violent response to criticism and the "tails I win heads you lose" technique of many psychiatrists are typical of prejudiced thinking.

Apart from this concern with the prejudiced and agressive use of psychoanalysis, Dr Wilkinson conducts an investigation into the cultural milieux where authoritarianism may be expected to find structural supports. He is rightly concerned here to distinguish learnt, socially transmitted, responses from those rooted in deep personal needs. The tradition of psychoanalysis of culture to which his work partly belongs is an odd one, reaching back to Ranulf's *Moral Indignation and Middle Class Morality* and including such diverse figures as Abram Kardiner, Cora duBois, Everett Hagen, Geoffrey Gorer, Norman Cohn, Erich Fromm and Gordon Rattray Taylor. The tradition can reach high levels of subtlety in the analysis of symbolism (Victor Turner, for example) and appalling depths of careless ignorance in the discussion of the way basic traits of "national character" are laid down in infancy. Its indifference to specific social structural locale is notorious, whether in its historical analyses or in its contemporary use of questionnaires.

Religion is a favourite focus of attention, since it allows for a very broad level of comment and selective use of documents. Martin Luther is a major object of speculation, followed by a few disfavoured Calvinists and the millenarian fringe. Certain cultural groups come in for special attention: Germans, of course, Japanese to some extent, Samoans and other Pacific Islanders, and American Southerners. Dr Wilkinson is to be congratulated on not merely using this type of material but on adding some new elements: Theobald Pontifex from *The Way of All Flesh*, a group of Dukhobors, American Irish Catholics, and an Algerian oasis community.

One might have some minor criticisms of the detail of Dr Wilkinson's approach. For example, he doesn't focus adequately on the authoritarianism of the left, or consider enough what is involved in the individualism of the right. There is, after all, an immense range of doctrine on the right as on the left. Nor does he analyse the way seeming libertarians in Western soc[iety] often derive their opinions [by] assimilation to a few stock "[...] ties" or identify with powers [whose] strength can be contrasted with [the] weakness of Western democracy.

Nevertheless, his portrait of [the] rigid rebel is a start. One [...] like some consideration of the [...] ties of objection to dirt; the [man] who is grimy at work can be [and] often is extremely clean in the [...] The issues here are too compl[ex] for further discussion, since the [...] tion of particular element[s of] cleanliness to the overall [...] syndrome of "authoritar[ian]" character is just the issue in dis[pute]. The important point remain[s: is] Wilkinson's critique of the "[...] logy"—or does he mean [...] wickedness?—of much conte[mpor]ary research and of its utilization [in] middle-class culture.

Lib service

MICHELENE WANDOR (Editor):

The Body Politic

Writings from the Women's Liberation Movement in Britain 1969-72

261pp. Stage 1. £2.40 (paperback, 60p).

This first collection of writing emanating from women's liberation in Britain startles a little by its reminder that it is only three years since the movement has been active in this country. If, to many of us, it seems far longer, it is not because of the progress, in the sense of fundamentally changed attitudes, public or individual, which it has made, but because of the great diversity in the activities which it has inspired. *The Body Politic* presented as an interim report of a revolution in progress reflects it. There is useful material of record, like Sheila Rowbotham's account of the movement in Britain; reports on experiences of working in small groups, which might be as valid for the Women's Institute or a community centre on a housing estate, besides being enlightening for both; discoveries honestly recounted, like that of the Cambridge group [...] ation of the barriers which [...] their communication with [work]ing class women; carefully docu[mented] studies like that of Felicity [...] on the position and attit[udes of] women in trade unionism.

More valuable than any, [...] because less readily availab[le ...] those beyond the ranks of the [...] tants of women's liberation, [...] still intelligent and potentially [...] supporters of the emancipation [of] the downtrodden, is such respon[sible] reportage as that of *Shrew* on [the] Night Cleaners' Campaign, or [first-]hand testimony like that of Her[...] Harris on Black women and wo[rk ...] the debit side is an element of [...] pity occasionally verging on pe[...] tion mania which assumes a [...] monopoly in victimization [...] martyrdom. It is a truth which [...] not be too often stated that the [...] tion of the community works [...] remittingly as the unaided mo[ther] of young children, but to reite[rate] it need not preclude recognition [of] the fact that, today, ten years [...] maximum rarely reached for [...] servitude. The conveyor belt [...] enrol its bondsmen for forty-[...]

The uses of ridicule

[...] ELKIN:

[The] Augustan Defence of Satire

[...] Clarendon Press: Oxford University Press. £5.

[Mu]ch has been written about [...] in recent years, and more [specific]ally about the Augustans' [critic]al writings, that it was time [someone] told us what those writers [themsel]ves thought about its nature [and] function. Of course there have [been m]any incidental references in [...] studies to their critical [assump]tions and opinions, but P. K. [Elkin] is right in claiming that there [has] been no comprehensive account [of the] consensus of opinion. This he [has n]ow supplied by a painstaking [exam]ination of the relevant statements in the poetry and prose of the [period], in essays, prefaces, dedica[tions], the private correspondence of [poets] and critics, and in other con[tempor]ary sources.

[In as]sessing the value of this varied [evidence] Professor Elkin is aware [that he] must take into account the [...] (what a man writes to a [patron m]ay differ considerably from [what] he writes in a formal dedica[tion], and the motive (a writer [suffer]ing an attack by one of his [victims] may be driven to construct a [...] in which he only half believes).

The difficulty of interpreting such shifting evidence may be seen in the various utterances of Swift, who was ready enough on occasion to talk about the corrective power of satire, but who at other times appeared to be so sceptical about it that Professor Elkin is driven to suggest he "did not really share this belief at all". Surely it would be safer to say that sometimes he did, and sometimes he didn't. When Swift reflected (satirically) on the ease with which we apply to others what we should really be applying to ourselves, he saw satire as "a sort of Glass, wherein Beholders do generally discover every body's Face but their own"; but when he was impressed by the devastating force of ridicule (not least his own) he could claim, sincerely enough, that satire was the effective means

> whereby those whom neither Religion, nor natural Virtue, nor fear of Punishment, were able to keep within the Bounds of their Duty, might be withheld by the Shame of having their Crimes expos'd to open View in the strongest Colours, and themselves rendered odious to Mankind.

Even when Swift says that satire "will only serve to vex Rogues, though it will not amend them", he is at least expressing a belief in its power to restrain, if not to reform, the incorrigible. Again, as Professor Elkin himself points out, any summary of Swift's views on satire must take into account "his keen sense of irony and his enjoyment of ridicule", which must often have prompted him rather "to avoid being pretentious than to give an accurate account of his own motives and achievements".

In spite of such cross-currents Professor Elkin succeeds in giving a reasoned view of the satirical theory of the period, dealing with such questions as the motives of the satirist, his real or supposed moral function, the merits and demerits of personal satire, the arguments in favour of smiling versus savage satire, and so on. Since his evidence is drawn mainly from the eighteenth century, we have to expect, and we get, a great deal of repetition. The sense of boredom which this inevitably induces is accentuated by the author's proliferative tendency to cite one writer after another in order to make the same point: "Addison claims . . ."; "Tom Brown remarks . . ."; "Temple believed . . ."; "Wolseley declared . . ."; "Young expressed a preference for . . ."; "Newbery emphasized . . ."; "Cosmetti stated . . ."—all drawn from three pages. Professor Elkin sticks to his brief with the tenacity of a limpet.

On the evidence of his two final chapters he might have written a livelier book. Here, when he begins to discuss and challenge rather than to record and quote, a watery sun breaks through and mitigates the chill of his grey landscape. He rightly questions Dryden's unqualified statement that "the proper quarry" of Horace was folly, and not vice, and he makes some interesting points about the influence of the eighteenth-century novel on the gradual decay of satire. He is less happy when he suggests that the very mild satire in Goldsmith's *Retaliation* was due to the fact that satire was in general becoming less satirical and its blood running thin. To this it might be answered that no such deduction can be drawn: Goldsmith wrote as he did because he was Goldsmith, not because "the biting, retaliatory satires of Dryden's and Pope's times" had gone out of fashion; and in any case he was not writing about people like Shadwell and Shaftesbury and Lord Hervey, but about fellow members of a social club. In examining his witnesses and in presenting his case Professor Elkin is invariably fair, accurate, lucid, and exhaustive, but also undeniably and unnecessarily exhausting.

[S]light readjustments

[PAUL] KORSHIN (Editor):

[Stud]ies in Change and Revolution

[Aspect]s of English Intellectual History 1640-1800

[...] Menston, Yorkshire: Scolar [Press]. £4.95 (paperback, £2.95).

[Th]e contributors to this volume [set out] to approach an aspect of [the] intellectual history in the [Augustan] period "as an exercise [in the] study of change, revolution[ary] [...], if possible". Whether [...] sprang from a pardon[able scept]icism about the "Peace[ful] Augustans" Paul Korshin [does not] tell us, but he and his fel[low contr]ibutors were looking for [change] of some sort. They did [not always] find it, and in place of [it] sometimes had to record [continuit]y and tradition. Gerald M. [...] for example, argues that [seventeenth]-century England had [a rebellion] but not a revolution, and [that the m]otive force behind the [resort to] arms was the determina[tion to pr]eserve a threatened order [and resto]re lost liberties. Joseph M. [Levine] shows that the writing of [...] history continued along [tradition]al lines until the nineteenth [century], although the historical [criticism] that might have led to a [new] interpretation were already [emerg]ing in the late seventeenth century.

[Such n]egative results are of course [perfect]ly acceptable in themselves, [but do] not call for the inflated [claims] for their importance that [Paul] Korshin puts forward. [It is true] that not every contributor [...] "vast" evidence of [...] he yet contends that "the [idea] of continuity instead of [...] the recognition of very [slight] alterations in styles or [...] where we have always [believed] that there was a substantive [change], is of inestimable value". [...] of the voice of the publicity [...] of the essays in this [volume] only a slight readjust[ment of] existing beliefs and judg[ments].

[...] of reappraisal that is [...] called for may be seen in [...] Hume's examination of the [...] revolution" against senti[mental c]omedy in the 1770s. The [...] laughter was in grave [danger of] being washed out by senti[ment in] the comedies of that period [...] to be largely the creation [...] Goldsmith; comedy was still [alive] in the hands of Colman, [...] Murphy, and others, and [where] sentiment is most in [evidence, as] in the plays of Cumber[land and] Kelly, it is also accom[panied] by plenty of laughter. [...] Hume has made his point, [but he] has rather overplayed his hand: Goldsmith's fears for the future of comedy were not entirely imaginary. It was only with the greatest reluctance that Coleman accepted *She Stoops to Conquer* for production; he was convinced that it would be a flop, and several of the actors threw up their parts during rehearsal. All this is reflected in Goldsmith's dedication of the printed play to Johnson, when he remarks that "the undertaking of a comedy not merely sentimental was very dangerous; and Mr Coleman, who saw this piece in its various stages, always thought it so". To do Professor Hume justice, however, he does admit that we have the advantage of hindsight, and that "theatrical fashion in the short run may look quite different to those living in the middle of it".

We come nearer to revolutionary change in G. S. Rousseau's essay on eighteenth-century medicine, and in Michael Shinagel's discussion of John Cleland's pornographic novel, *Memoirs of a Woman of Pleasure*. Professor Korshin's inquiry into "Figural Change and the Survival of Tradition in the Later Seventeenth Century" (a consideration of changes in imagery) is of the "yes-and-again-no" type, and is conducted on too general a level to illuminate what was going on. Adopting the historical approach of Lawrence Stone, he looks for "long-term preconditions, middle-term precipitants, and short-run triggers", and of course he finds them; but the almost total absence of specific examples of imagery tends to leave the argument in the air, and the essay suffers from the attempt to do too much too briefly.

This last objection might be brought against J. Paul Hunter's essay on "Some Implications of Didactic Method and Literary Form", which reads like the synopsis of an unwritten book; but this is easily the most interesting contribution to the volume. Reminding us that although "didactic" is not at present one of literary criticism's favourite words, it is yet essential to any appraisal of eighteenth-century literature, he goes on to consider how writers were driven to find new modes of expression for their moral concern as the century progressed. With a changing reading public, changing situations and altered responses, there comes a shift from positive to negative strategies, from the imitation of an ideal Nature (as in Pope's *Pastorals*) to a satirical demonstration of "what ought to be true about life by showing what is not true about contemporary life". It did not take Pope long to realize that in modern times "gardens are green only in song", and from that point onwards he devoted most of his literary life "to exposing the real toads in them". This drift towards satire is only the main theme of Professor Hunter's wide-ranging essay, which raises many other points of real interest. It is to be hoped that he plans to develop those topics in the full-length study that they deserve, and that he is so obviously competent to write.

Harmony beleaguered

C. J. RAWSON:

Henry Fielding and the Augustan Ideal under Stress

286pp. Routledge and Kegan Paul. £4.50.

C. J. Rawson is a scholar of rare quality: he is learned of course; he is at ease in the eighteenth century, but not uncomfortable elsewhere; he is adept at establishing unusual but just connexions (between Dryden and Wyndham Lewis, Fielding and Alfred Jarry, even Pope and Eldridge Cleaver); he insists, but he is not pedantic; he is original. *Henry Fielding and the Augustan Ideal under Stress* is a book to be read, and it will be read with delight and profit.

If the effect of the whole is a little discontinuous, the reason may be that the seven essays it contains have all been written as independent studies—three as papers delivered at international congresses, four for publication in learned journals. Inevitably, perhaps, there are some more or less irritating repetitions. There is also within the essays themselves a certain hummingbird quality—an intense fluttering of wings, a return again and again to the same sweet source of nutriment. Such an approach has its strengths but also its weaknesses: by Professor Rawson's method, the object in itself as it really is can be seen from many illuminating viewpoints, though the reader is capable of becoming weary of the intense movement without progress. On balance, however, the results justify the method.

Professor Rawson's theme is suggested in the subtitle: "Nature's Dance of Death". Finding in the first half of the century "a sense of beleaguered harmony, of forms preserved under stress, of feelings of doom and human defeat ceremoniously rendered", he explores the subjects of stylistic urbanity and of the crisis in mock-heroic. In "Gentlemen and Dancing Masters", he compares Fielding and Chesterfield and finds that they have much in common in the way of patrician attitude but that for all their similarities of outlook they inhabit different moral worlds. Next he considers Fielding's prose style, which suggests a "sense of the amenability of life to coherent explanations", though increasingly towards the end of his career the sense of order becomes obsessional because threatened; *Amelia* and the *Voyage to Lisbon* are scrutinized particularly in this connexion. In another essay Professor Rawson considers *Amelia* in relation to Defoe, Smollett and Orwell: "The ironies of *Amelia*, their urbanity frozen to harshness, are a ghostly version of those of *Tom Jones*, a dance without true ease."

In the second part of the study, centring on the mock-heroic, *Jonathan Wild* is treated, especially in relation to *Felix Krull*. The comparison is adept: "Wild reduces life into routine . . . while Krull frees himself from the routines of common life." A chapter entitled "Epic *vs.* History" finds that *Jonathan Wild* is, compared to such a work as *The Dunciad*, fragmentary in its mock-heroic vision and accordingly more modern than Pope's poem; Professor Rawson declares *Jonathan Wild* to belong to the Joycean kind of epic imitation. Again, Wild is found to bear certain resemblances to Jarry's Ubu, especially there is "a Rabelaisian extravagance which, though more unsettling and sombre than we normally find in Rabelais, is not without a strange, engaging geniality". Finally, Heartfree is examined and is declared to be a failure in characterization because Fielding's essentially aristocratic standpoint forbade him to take Heartfree altogether seriously as a moral agent.

Throughout the book Professor Rawson demonstrates an intimate familiarity with Fielding's work major and minor—the plays and the journalism as well as the novels. It is to be hoped that he will write a book on Fielding in which the major works are all treated with the thoroughness and sensitivity that characterize the present study.

W.H.ALLEN

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THE TIMES · TIMES PAST

T·L·S

Viewpoint

BY ANTHONY BURGESS

MISQUOTATION — one of the minor banes of middle age I was speaking of last time (March 23). I said that T. S. Eliot said that old men should be "voyagers", whereas what he actually said (in "The Dry Salvages", that is) was that they should be *explorers*. But I seem to remember a time in that downstairs lunchroom (the one at the corner of Bernard Street, with the long bar) of the Russell Hotel, when I was taking a lunchtime gin and the great man himself, *Homo Faber*, had just finished taking the table d'hôte lunch and the waitress said, "You've been abroad again, Mr Eliot?" writing out his bill, and he took a last crumb of cheese and replied, "Ah yes, Mabel, you know what they say? Old men should be voyagers." Misquoting himself, for heaven's sake.

Ezra Pound (and I will be told by some other Oxonian that this too is a misquotation) said something about culture being the residue of one's reading. When you fuse, or confuse, then you are being cultured, and all the rest is literature. So, if you will not believe my first paragraph, you can take it that I was fusing "Not fare well but fare forward voyagers" with the line about old men being explorers. I remember Middleton Murry, who was a great confuser, alleging that Gerard Manley Hopkins wrote "the roll, the rise, the carol of the thing", which showed that he had read at least two Hopkins sonnets. Charles Lamb said that Coleridge was, like Lord Hamlet, somewhat "fat and pursy"—a fusion or confusion of "He's fat and scant of breath" and "In the fatness of these pursy times"—and this has, I think, usually been regarded as rather charming.

What Eliot actually wrote, incidentally, was "ought to be explorers", and this is indefinably, or definably, Ellotian. "Should be" has insufficient moral force. "You should try this Wensleydale" will not do for a churchwarden. "You ought to try this Wensleydale" means that failure to do so may lie heavily on your soul, and your soul will be cooked with chips at Dover.

I am now becoming a little scared of attempting any citation without verification. But I'm fairly sure that, in Waugh's *The Loved One*, Dennis Barlow describes quotation as the great English vice, thus giving the lie to the French who, I believe, call something quite different *le vice anglais*. The purpose of a British classical education was to furnish the mind of a clubman or colonial official with a sufficiency of tags, like "Eheu fugaces" and "Solvitur acris hiems". But the tag is really shorthand for an entire culture, as in (here comes, I think, Mr Eliot again) *The Waste Land*, and to a certain extent our literature has been built on classical allusion.

I wrote a novel called *Enderby* and in it a homosexual drunken poet refers to one of his cast-off catamites as a "bloody Piedmontese". Now that reference to Milton's sonnet on the massacre in Piedmont was meant to prepare the reader for a much more organic allusion to the same poem later in the book, when the Pope-hating hero is taken by a trick to Castel Gandolfo, there to hear Catholics of all races hail the Sovereign Pontiff with "viva" and "bravo". "The vales", I quote, "redoubled to the hills, and they to heaven." I smiled smugly at this when I wrote the passage, and I still smile smugly when I re-read it, but now I am told —especially here in America—that it was a dirty and snobbish trick, and that nobody coming to a new novel should be expected to be equipped with a memory of any earlier reading at all. This worries me.

There is a new novel by Thomas Pynchon — probably not yet published in Britain — called *Gravity's Rainbow*, even longer and more ambitious than *V*, and one of its virtues, I am told, is its total eschewal of literary allusion. Instead of a prior knowledge of Milton, Shakespeare and Wallace Stevens, the reader is instead expected to have a fair background in music, technology, and comic strips. It is no more than the substitution of one kind of culture for another, but the deliberate anti-literarism may be regarded as a kind of inverted snobbery.

It ties in with my experience of university students here in New York, most of whom expect a kind of "relevance" in their courses, in preparation for which they slough off all previous literary knowledge and sharpen up their awareness of the popular media. When, in my Shakespeare course, I showed that the code signature of John Dee (Queen Elizabeth's "eyes") closely resembled 007, everybody smiled with a kind of relief that the Elizabethans had recognized, however minimally, their duty to posterity. But when I asked all eighty of my students who Holofernes was, nobody knew—not even the capped Talmudists—and everybody resented being expected to know. I believe that the knowledge was there all right, but it had been cast out deliberately. There has to be room for the contemporary, and the traditional had better stay out of the way.

I suppose I am lucky to be able to run a Shakespeare course, but I am (this is pitiful, really) supposed to be in no danger of invoking a real past stuffy Shakespeare, since I am notorious for having written a book on which a very contemporary film has been based. Or, being British, all I am teaching is a British dramatist, like Osborne or Wesker, and all they have to cope with is the cute bizarreness of a culture remote in space—let's leave time out of it—piquantly both like and unlike their own, as a man is both like and unlike a woman, so almost even sexy. In a way it may be seen as a kind of course in the Beatles.

I am, as I say, lucky. I have met professors of my own age and cultural background who have almost wept when they have told me that they have been forced, by the students themselves, to run literature courses with the following set books: *Trout Fishing in America* by Richard Brautigan; *Cat's Cradle* by Kurt Vonnegut Jr; something soothingly pseudo-Indic by Hermann Hesse; *The Fountainhead* by Ayn Rand. The Hesse cult continues, though the Tolkien one seems to be at an end; the revival of interest in Ayn Rand, an author not well known in Britain, is comparatively new. She is, stylistically, an author of no merit, but her philosophy—one of inspired selfishness, so far as I can make out—is being taken seriously on campus these days.

It is content, content, content that counts, not style. Do any of these youngsters, few of them knowing any German and those that do much preferring Thomas Mann, have even the slightest curiosity about how Hesse handles his own language? They all want degree zero writing, with a solid moral shining through, style being a sort of pollution. Not that they totally ignore style, liking to play the game —when they have nothing better to do—of spotting allusions, just like their elders, but somehow missing the point of the game. Thus, the other evening in rural Pennsylvania, a student asked me if I made one of my characters say "Yes" a great deal because I wanted my readers to think of Molly Bloom. But, after the game, back to the big moral issues. This is, I suppose, what Europeans like to think of as a typically American approach to art—puritanical, with uplift but little enjoyment, enjoyment being sinful. That is perhaps why typical American enjoyments, like hamburgers, cokes, hot dogs, peanut butter and the like, contrive to be tasteless. Citizens of Columbus, Ohio, where there are no good restaurants, seem to go rather furtively to Cincinatti, Ohio, where the restaurants are superb. Come and sin in Cincinnatti, Hatty. Such a song may conceivably exist.

* * *

Which leads me back to subliterature, meaning my Broadway musical, of which *TLS* readers must be heartily sick, though not so sick as I. But the obsession continues, especially as one now seems to be on the home stretch, namely the road to Broadway, and approaching the point where the whole structure has to be "frozen"—that is, kept as it is, whether good or bad, with no more emendations, excisions, additions. At this moment of writing, *Cyrano* is running at the Colonial Theatre in Boston, a fine musty old playhouse full of Franz Josef gilt and also—every evening and matinée—full of audience. It is, in other words and in Boston anyway, a hit. This makes me fear that the original concept must have lost poetry, subtlety, panache—all the notoriously uncommercial properties. I am guessing; I have deliberately been keeping away from Boston.

But Boston will not keep away from me. Telephone calls come through demanding fiddling modifications to lyrics. To an unchangeable musical rhythm, in twenty-four syllables, in two lines rhyming ——ound, the following information must be imparted to the audience: It is fourteen years since my ... was killed in battle, and since ... time I have been living in this ... vent, seeing the beloved ... both ... and living at the same time, ... a god of the season, but not ... dead in the winter and resurgent ... the spring, instead possessed of ... winter's constancy, not grim ... well as the loving liveliness of ... in the spring and summer, ... clothed in the magnificence ... autumn.

There is also the urgent ... ing of the musical composer ... in New York, in order that ... may sit down earnestly together ... produce a show-stopping ... The female star trills ... complain that a word—de... chosen by me to be effective ... particular high note—is ... on that note. The male star ... he will no longer sing a ... number he has been singing ... months (and very effectively) ... until the final limb of the ... been changed to accom... totally new idea. So there ... awkward gap in Act One ... and it is the lyricist who is ... And everybody is saying how ... lous Sondheim's lyrics are ... rival musical *Little Night M...* how Burgess had better wa...

British aficionados of the ... especially the musical the... probably little conception ... competitiveness of popul... America, meaning New York ... year in early spring conte... sentation of the Tony aw... agonized good-sport sm... clapping of the tuxedoed ... the audience, the commer... ficance of winning a plaque ... or whatever it is. Runs are ... shows are saved, producers ... their creatures or have li... stating talks with them. ... competition here. Even ... have to win or lose the National ... Award, so that publishers can ... in advertisements and prepare ... printings.

In the groves of academe ... as yet, so far as I know, no ... ing for professor of the year, ... time is coming. We professors ... all expected to hand out forms ... students, along with ... sharpened stubs of pencil, ... they may assess our worthiness ... respect of (a) knowledge of sub... matter, (b) delivery, (c) teach... skill, (d) personality, (e) perso... helpfulness, and so on. I am a ... temporary visitor, unconcerned ... the great bogey tenure; so I do ... have to take all this too serio... But the permanent instructors ... at the end of every semester, in ... the same position as the entertai... whose value is to be assessed ... office (or audience-popularity) ...

This is what democracy, ... elitism, student power, and all ... rest of the nonsense are doing ... higher education.

'a Pro-German, a Pacifist, a Defeatist, a Conscientious Objector . . .'

Shaw's view of himself during the First World War period. Unflattering, but essentially Shavian in its theatrical focus. This was a time of heartbreak for Shaw, the years chronicled so acutely and understandingly by Stanley Weintraub in *Bernard Shaw 1914-1918* (£3.50). Readers of this book will also be interested in our other major literary studies and biographies of this period: Noel Stock's *The Life of Ezra Pound* (£5.00), Frank MacShane's *The Life and Work of Ford Madox Ford* (£3.25) and Samuel Hynes's *Edwardian Occasions* (£3.00).

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Champlâtreux, 1733, garden façade. Architect: Jean-Michel Chevotet.

The artificiality of the natural

WEND GRAF KALNEIN and MICHAEL LEVEY:
Art and Architecture of the Eighteenth Century in France.
Translation of Part Two by J. R. Foster.
443pp plus 304 plates. Penguin. £12.

... THE CLAIM of the ... brothers Concourt to have rediscovered French eighteenth-... art will hardly bear scrutiny, ... certainly were the first to ... it seriously. The footnotes ... essays, which began to ... in separate fascicles from ... onwards, bear evidence of ... research into original ... and are perhaps the most ... feature of their book today. ... many French art historians ... archivists at heart, though ... doubtless have rebutted ... angrily. If *L'Art du dix-huitième siècle* is compared with ... Houssaye's *La Galerie du ... siècle* which had appeared ... earlier, it is at once apparent ... a trivial piece of inaccurate ... journalism the earlier work ... although they seem to provide ... general survey of their subject, ... Goncourts' view of the ... is a very partial one. ... c'est le mot du dix-huitième siècle, c'est son secret, son ... âme", they had written ... earliest study of their favourite ... *La Femme au XVIIIe siècle*. ... clear that, despite the inclusion ... of Chardin in their most ... publication, they viewed the ... period almost entirely from ... point of view. Significantly, ... was chosen as the one and ... artist worthy of discussion ... they finally birked writing the ... as they failed to produce the one on David they originally planned. His austere figure hardly fitted into their scheme, which focused on Watteau, Boucher, Fragonard and such *petits maîtres* as Saint-Aubin, Eisen and Debucourt. Their whole attitude is pervaded with nostalgia for the life of the aristocratic *salons* of the period; they take no account of artists like Restout or Subleyras, Oudry, Vernet or Aved, still less of Suvée, Peyron, Vincent or Ménageot (to select at random names from Michael Levey's chapter-headings), none of whom fit into their eighteenth century at all.

Yet the Goncourts' attitude has become an *idée reçue*. Subsequent writers from Lady Dilke onwards (who deserves more credit than she ever gets as a researcher in archives in the Goncourt tradition) have generally treated the Watteau-Fragonard axis as the central tradition of French eighteenth-century art. At the same time it is somewhat curious that, despite the persistent attraction that *dix-huitième* art has steadily held for wealthy collectors (though hardly for critics) ever since the Goncourts' day, there have been so few synoptic histories of the art of the period, and none at all so inclusive as this volume of "The Pelican History of Art", which embraces sculpture and architecture as well as painting. Perhaps this is in part due to what Mr Levey justly describes as the "daunting level of competence and the mass of practitioners" (and Wend Graf Kalnein says much the same thing about architecture), but there are other possible causes.

The amount of archival work which has been published about individual artists and special problems in periodicals and learned publications during the past hundred years is certainly daunting too. And even if one masters all the documentary material unearthed by nineteenth-century scholars like Courajod, Montaiglon and Guiffrey, and published in the *Archives de l'Art Français* and elsewhere, it is not easy to discover any unifying thread running through the period. The high "level of competence and the mass of practitioners" itself made for diversity rather than unity. Mr Levey finds an interest in "nature" to be the unifying factor, as he did in his earlier Slade Lectures, *Rococo to Revolution*. The subject was certainly much debated in artistic circles within and outside the Académie, but the word is capable of bearing a very wide variety of meanings. For Watteau's earliest French biographer, the artist was "un exact observateur de la nature" and clearly La Roque had those marvellously observed drawings in mind. For Diderot, who seems barely to have noticed Chardin's genre paintings, his *natures mortes* were "la nature même". For Greuze the word meant nature revealed in the human heart (the *Journal de Paris* called him "peintre du coeur" after the exhibition of "L'Accordée du Village"). Even in the case of Lemoyne, the last of the great Baroque decorators and creator of the "Apotheosis of Hercules" for the ceiling of the Salon de la Paix at Versailles, Mr Levey insists on the landscape background of his "Baigneuse" at Leningrad (he might also have quoted the "Hercule et Omphale" in the Louvre). But this is to draw out the thread a little too finely. Although Boucher, too, generally sets his paintings in the open air, his general lack of observation of nature is what is well known to have upset his contemporaries, especially in his later years. And even if Fragonard wrote, "je me suis lancé sur la nature", we still regard him as a highly artificial painter, apart from his rare "pastiches" of Ruisdael's landscapes. When we come to the history painters (apart from David) who dominated the Salons in the last years before the Revolution, artists like Suvée, Peyron, Vincent and Ménageot, it is difficult to see any close contact with "nature" in the sense used earlier in the century.

Yet it is the virtue of Mr Levey's part of this book that he never presses his general thesis too far, as Michel Florisoone did in his *Le Dix-huitième siècle* of 1948 (the last important study of French painting of the period to appear). In emphasizing the continuity of much eighteenth-century French painting with the *réalité* tradition of the seventeenth century, Florisoone took up a position not dissimilar to Mr Levey's. But for him the period was much too clearly demarcated into black and white: "Un grand divorce séparera, à cette époque, la peinture française en un art de cour sans fondement et sans authenticité et un art du peuple qui continuera la tradition." Mr Levey never ceases to be aware that both court and city have their importance and their place, and complement rather than oppose one another as patrons of the arts. His great strength lies in his mastery of a wealth of material about literally hundreds of painters, major and minor, and applying his great critical intelligence to the individual achievements of each. Moreover he presents it all in a most lively and readable fashion, something not at all easy to do when writing a textbook. It is only occasionally that he makes a comment which seems wilfully perverse. To assert that L.-M. Van Loo was "probably the only painter to have produced official full-length portraits of Louis XV" surely imputes some special meaning to "official", for at least half-a-dozen other artists executed portraits of the king *en pied* which were repeated *en série* just like an official portrait.

Mr Levey's command of his material emerges even more forcibly in his chapters on sculpture than those on painting. Few as the surveys of eighteenth-century painting have been, there are literally no comprehensive studies on French sculpture of the period at all (though Lady Dilke made a brave attempt in 1900). Yet the thesis that the general level of artistic achievement in France was higher in the field of sculpture than in painting is one that cannot easily be gainsaid. Contemporaries were conscious of it. Patte, in a less euphoric mood than usual, wrote in 1765 that "le progrès de la sculpture au jugement des connoisseurs, passe pour être supérieur à ceux de la peinture". Apart from Watteau and Chardin, other countries produced far greater artists in the eighteenth century than France in every field of painting: in history (Italy), in portraiture (England), and in landscape (England again). But what country of the period can rival a sculptural tradition which runs from the Coustous, through the Lemoynes, Bouchardon, the Adam brothers, Falconet, Pigalle, Caffiéri, Pajou, Clodion and ends with Houdon, arguably the greatest French artist of the century after Watteau (though Mr Levey would not agree). Well might Diderot's claim "ce sont les ouvrages de sculpture qui transmettent à la postérité le progrès des beaux arts chez une nation". One suspects that, if pressed, Mr Levey would claim that Pigalle's monument to the Maréchal de Saxe in the church of St Thomas

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FABER & FABER

at Strasbourg as the most moving work of art of the period. He reserves his most sustained piece of critical analysis for it, though regrettably the illustrations of this splendid monument are among the least good in the book.

Mr Levey's richly informative survey of *dix-huitième* sculpture is the more remarkable in that there are no monographs (or none since their eighteenth-century *éloges*) on many of the artists he writes about—men like Cayot, Van Cleve, Le Lorrain, Allegrain, Attiret, Vassé, Saly and numerous others. His material about these has had to be gathered piecemeal from brief and scattered references. Inevitably, with such a vast mass of material to be mastered occasional errors have occurred. For example, the Houdon terracotta bust of Diderot in the Seymour collection is not that exhibited at the Salon of 1771, which relates to an altogether different bust of the same sitter executed eight years later; nor are the large bas-reliefs by Julien from Marie-Antoinette's *laiterie* at Rambouillet lost. These, formerly belonging to Lord Mildmay of Flete, are now in the United States. But such slips are of the most peripheral significance. The sculpture section of the book alone would be a guarantee of its value as a reference work (and not for students only) for many years to come.

Graf Kalnein has had a much simpler task than Mr Levey. For one thing, his foundations have been firmly laid in the three monumental volumes of Hautecoeur's *Histoire de l'architecture classique en France* covering the period from the reign of Louis XIV to Louis XVI. Even if that great work is not always entirely trustworthy in matters of detail, it nevertheless provides a far more wide-ranging and thorough survey than exists for painting, or still more for sculpture. This is by no means to suggest that the author is a mere summarizer of the work of others, but writers of textbooks like the volumes of the "Pelican History of Art", must necessarily lean fairly heavily on the researches of earlier scholars, where they exist.

Though Graf Kalnein does not stress the fact to the extent that Mr Levey does, nature, or rather human nature, might with at least equal justice be described as the unifying thread running through French secular architecture of the century (and its secular architecture is more important than ecclesiastical, even if Sainte Geneviève is put in the scale). The abandonment of *magnificence* for *commodité* is apparent from the very beginning of the century; for example, in the planning of the last work of Jules Hardouin Mansart, the Dauphin's Château Neuf at Meudon, which was still unfinished when the architect died in 1708. The removal of the seat of government from Versailles to Paris on the very first day on which the Regent came to power gave a powerful impetus to this tendency. Many of those who had hitherto been prepared to live uncomfortably in Versailles began to build their own *hôtels particuliers* in Paris and never again really deserted the city. The Faubourg Saint-Germain, which at the beginning of the century had been no more than a scattered group of monastic buildings with a few private houses here and there, had become one of the most handsome residential quarters by 1730. In these "machines for living in" *bienséance* and *convenance* were the controlling factors, and throughout the century the requirements of a sophisticated social life played an increasingly important role in the design of houses. Planning became of much greater importance than the design of façades. This is what Blondel meant when he wrote at the exact middle of the century "la distribution doit être le premier objet de l'architecture". The exteriors of buildings grew increasingly unpretentious (except perhaps for a short while at the extreme end of the period) but behind them an extraordinarily refined luxury of interior decoration grew up. When in 1713 Germain Brice used the phrase "le goût moderne" (one of the key aesthetic phrases of the period) for the first time he was, in fact, describing interior decoration.

In this field, too, Graf Kalnein has had the good fortune, denied to Mr Levey, to have had the groundwork firmly laid down for him by the late Fiske Kimball's *Le Style Louis XV* (so much more readable in French translation than in the original American) which covers two-thirds of the period in very great detail. The Rococo style of interior decoration (Graf Kalnein seems to distinguish it in some way from the *rocaille*, but this is really a distinction without a difference) was really France's most original artistic invention of the century. The sad thing is that only a fraction of the former splendour survives, and that all too often in the royal palaces where the natural conservatism of court taste acted as a restraining force (he rightly makes the point that Mme de Pompadour was not the "Queen of the Rococo" as the Goncourts tried to make her). Some of the best French Rococo decoration is to be seen outside France, particularly in Germany (at Munich for instance). But regrettably, space, as Graf Kalnein explains, does not allow discussion of the spread of French influence abroad.

Regrets have more than once been expressed that the plan of the "Pelican History of Art" excluded any treatment of the decorative arts. The only serious lacuna in Sir Anthony Blunt's companion volume on *French Art and Architecture 1500-1700* was that it considered the age of Louis XIV without even mentioning the furnishing of the royal palaces to which the King himself attached such importance that he founded one of the greatest state enterprises, the Manufacture des Gobelins, solely for the purpose of fitting them out adequately. Louis himself would have been in no doubt that it was his own most important artistic achievement. In the ... the eighteenth century the ... is little short of a crippling ... In Paris at this period the ... furnishing—not merely ... itself, but metalwork and the ... mic arts— were carried to a ... technical and aesthetic ... ment which has no parallel ... history of the West. Indeed, ... unfair to say it is the only ... period when the decorative ... attained to comparable ... significance to contemporary ... ing and sculpture. Without ... understanding of their character ... interiors which Graf Kalnein ... cusses with such learning ... than half their meaning. ... writing in the *Tableau de Paris* ... the early years of Louis XIV ... explains this very clearly:

> On a bâti [in the previous ... years] six cents hôtels ... dedans semble l'ouvrage ... Fées; car l'imagination ne ... delà d'un luxe aussi ... Quand une maison est ... n'est fait encore; on n'en ... quart de la dépense; ... menuisier, le peintre, le ... le sculpteur, l'ébéniste etc. ... magnificence de la nation ... dans l'intérieur des maisons ...

But this omission is a charge ... laid at the feet of the editorial ... ning rather than the author; ... criticism apart, the *Art of* ... *teenth Century France* is one ... most distinguished contribution ... the Pelican series.

To the Editor

The Dark Lady

Sir,—Your reviewer of *Shakespeare the Man* (April 27) finds the theory that Emilia Lanier was the Dark Lady of the Sonnets "rather an intriguing one", and accepts that Dr Rowse has shown her to have been "dark-complexioned". Like other reviewers, he ignores the evidence provided by Dr Rowse himself.

By glancing at the illustration captioned "Forman visits Mrs Lanier", even those who do not read Elizabethan secretary hand can easily see that Dr Rowse has not been meticulously careful. The first phrase on this page is clearly "A Certain man", not "a certain gentleman", as it is transcribed on page 108.

Similar inaccuracies abound. Words are omitted without indication. On page 106 we read that "Being with child, she was for colour married to a minstrel". The plate captioned "Emilia Bassano consults Forman for her life past" shows that Forman prefaced this statement with "yt seames that". The omitted words are not unimportant. At other points, words are transposed and inaccurately transcribed.

In a book intended, as your reviewer suggests, for "an essentially uncritical readership", minute fidelity to the conventions of the original documents is not to be expected. Modernization would be entirely acceptable. But it should be modernization, not misrepresentation. Carelessness such as Dr Rowse commits is frequently unimportant, but occasionally it produces a real howler. It has done so here.

According to Dr Rowse, Forman says of Mrs Lanier that "She was very brown in youth". We are told that "Forman never notes this of anyone else: evidently she was exceptionally dark, to a degree that struck people". But was she? The evidence is reproduced on the penultimate line of the plate captioned "Emilia consults Forman for her husband". It seems clear to me that the word transcribed by Dr Rowse as "brown" is "braue". I have also looked at the manuscript in the Bodleian Library, and feel confident in the accuracy of my reading. Probably "braue" here means "handsome, flamboyant", perhaps shading into "promiscuous". This is a more plausible statement than that a women aged twenty-seven was once "brown". But plausibility is secondary. The evidence lies in the formation of the letters. What Forman wrote is that Mrs Lanier was "braue". There is no evidence that Dr Rowse's Lady was Dark.

STANLEY WELLS.

The Shakespeare Institute, Stratford-upon-Avon.

Sir,—How unexpected that so much space should be devoted to my modest little book, which is only a by-product of my wider researches into Simon Forman! And how excessively generous to pay such tribute to my "unflagging" energy, which only stops short of equating energy with genius!

One emendation for the record. I have certainly not given up the idea of writing a book on the reception of my work on the leading writer of the Elizabethan age by "the foremost historian of its society". The book will make a symptomatic and discreditable, if laughable, chapter in the literary history of our time—so completely in keeping with its shoddiness and spuriousness, its utter unconcern for truth, and the inability to recognize that they do not know what they are talking about.

A. L. ROWSE.

All Souls College, Oxford OX1 4AL.

Sir,—I am surprised by the apparent willingness of reviewers to accept Dr A. L. Rowse's reading of the dedication to Shakespeare's Sonnets:

> To the only begetter of these ensuing sonnets Mr W. H. all happiness and that eternity promised by our ever-living poet wisheth the well-wishing adventurer in setting forth T.T.

"Begetter" is taken by Dr Rowse to indicate the "procurer" of the text. This would be a strange reason for so fervent a dedication. Besides, "begetter" in the language of the time cannot carry this meaning. In the year 1899, Samuel Butler in *Shakespeare's Sonnets Reconsidered*, (chapter IV) finally disposed of it, followed by Dowden (who called it a "misconception of Elizabethan English") in his introduction to the Sonnets (*The Histories and Poems of Shakespeare*, Oxford University Press, 1924). "Begetter" means "engenderer", and stands here for "inspirer", naturally regarded as a male force impregnating the poet.

The word "only", which probably means "main" (according to T. G. Tucker's admirable discussion in *The Sonnets of Shakespeare*, Cambridge University Press, 1924, page xxxix), makes no reasonable sense as applied to "procurer". "Promised" indicates promises made to the person addressed in the poetry, and cannot at all naturally be transferred to an outsider. Moreover, "eternity" is not, as Dr Rowse suggests, a way of compliring Sir William Harvey's marriage and expectance of children with the early sonnets urging the young man to marry and have children. These sonnets contain no thoughts of "eternity", and concentrate on a simple self-perpetuation in the temporal order; nor is anything exactly "promised". We are pointed in Thorpe's dedication rather to those sonnets concerned with a *literary* immortality with implications of "eternity", which is "promised", as in Sonnet xviii:

> But thy eternal summer shall not fade,
> Nor lose possession of that fair thou ow'st,
> Nor shall death brag thou wander'st in his shade
> When in eternal lines to time thou grow'st.

This literary immortality is contrasted with time in Sonnets lxiii-lxv.

Thorpe's dedication is no triviality, but a highly competent piece of compacted writing. By wishing him the "eternity" already "promised" to him, it leaves us in no doubt that the person addressed is also the person addressed in the Sonnets. It contains the thought that the Sonnets are being published ("setting forth") as an act of good faith ("well-wishing"), however bold ("adventurer") it may seem, in order that Master W. H. shall enjoy the literary immortality promised him by a poet whose writings, if published, will endure ("ever-living"). It may indeed be Shakespeare's own composition, as a blurb is nowadays often composed by the author. My paraphrase, the first so far as I know ever to have been offered, I have already discussed in letters to your columns in issues dated December 26, 1963, and January 30 and March 12, 1964 (later incorporated together with an essay entitled "New Light on the Sonnets", in my book *Shakespeare and Religion*, Routledge and Kegan Paul, 1967; Appendix A, pages 329-35).

This dedication is the only firm evidence we have regarding the young man of the sonnets; and, properly understood, leaves Southampton, whose initials were not "W.H.", and who seems in any case an unsuitable candidate, as a non-starter.

G. WILSON KNIGHT.

Caroline House, Streatham Rise, Exeter.

Lady Chatterley

Sir,—Your reviewer (April 27) says he agrees with me that there are "strong reasons" for preferring *The First Lady Chatterley* to the third, but concludes that "there is little point in offering an order of preference between the three versions". So much for the strong reasons! I think he underestimates all three versions and certainly says nothing to account for the immense popularity of the third among a public not entirely composed of the illiterate or depraved.

To many of my generation, for whom growing up was not a simple, unselfconscious process (to put it mildly), *Lady Chatterley's Lover* was a godsend. It may be possible for us now to look back and realize how comic our admiration for its hero must have seemed—I once heard of a girl who was astonished when she read the novel for the first time and discovered the source of her boy friend's endearments—but there are worse heroes we might have tried to emulate. For one thing, he made respectable once again an English notion of manliness which the reaction against Victorianism had done much to discredit. And by associating manliness with tenderness, intelligence and an unapologetic gratification of one's own and another's needs, he served a function for which I think we should be grateful, whether or not we can now feel we have outgrown such influences.

Mellors's moral and marital victories over Sir Clifford are, I agree, far too easy and obvious and Connie's contempt and loathing for her husband, in so far as we are invited to share them, rather cheap and inhuman. This is one of my own reasons for thinking that *The First Lady Chatterley* is so much finer a novel, as Frieda Lawrence maintained and as your reviewer himself brings out many times in his references to particular passages. Clifford and Connie, in the first version, are much more suitable companions than in the third and Connie's lover far more alien to her, "culturally of another race". Her predicament, which has something to do with the fits of helpless loathing to which your reviewer takes exception—in the third version, in which there is no such predicament, they seem *ipso facto* more gratuitous—brings into focus the differences between the various kinds of considerateness, of mutual understanding and of civilization with which the novel is concerned.

The choice confronting Connie in the first version is clear, which is different from saying that it is simple or, as your reviewer puts it, a choice between "symbolic abstractions". I agree with him very much when he says that the first version is "more honest in observation" than the third but fail completely to understand what he is talking about when he adds that it is "correspondingly more obscure in purpose". His review repeatedly takes away with one hand what it gives with the other and I should like to put it to anyone he may have discouraged from bothering to obtain a copy of *The First Lady Chatterley* that he is not himself all that sure what he thinks.

GEOFFREY STRICKLAND.

Department of French Studies, Faculty of Letters, University of Reading, Whiteknights Park, Reading RG6 2AA.

Sir,—The author of the article "The Immorality of Lady Chatterley" (April 27) writes: "Now that—the censorship battle having been lost and won—it is no longer mandatory on the liberal conscience to claim that *Lady Chatterley's Lover* is a great work of literary art ..." Are we to take it that it is the policy of the *TLS* thus to subordinate literary judgments to the exigencies of the liberal conscience? If so, it would account for some of the ones that appear in your columns.

MALCOLM MUGGERIDGE.

Robertsbridge, Sussex.

Our reviewer writes:—Mr Strickland has caught me out in a verbal inconsistency. Very likely he knows more of his thoughts ... of mine, but I still think ... even though I agree with ... preferring the first version ... haps I should say rather that ... in it less to dislike. I did not ... to offer my review as an attempt ... a definitive statement, for ... *Chatterley's Lover* is—now, and ... perhaps when Mr Strickland ... were growing up—an exceptional ... difficult book from which to ... the merely personal and social ... in one's reactions and report, ... example, unlike Mr Strickland ... don't see Connie in the ... sion as confronted by a clear ... which is not to say that I ... conceive that her situation was ... wretched; but if she has to ... choice the motives for action ... not to my mind at all plain ... they are compounded by that ... ing which I do indeed find ... the more so because I think ... rence endorses it. I think Mr ... laud has begged a large and ... tant question in calling it ... less" (but then I find myself ... ing widely from his assumptions ... about many words which are ... important to him—"manliness" ... example, and "needs").

The correspondence I ... in Version I between ... esty of observation and ... obscurity of purpose ... my sense that, looking at ... situation, Lawrence hasn't ... able to show her with a clear ... because he hasn't been ... sees—so long as he avoids ... league with her—a passionate ... wilful girl whose response to ... painful situation is narrowly ... fying and almost wholly self ... ing. And his purpose in ... this kind of heroine is ... obscure. In Version III his ... is, I think, brutally obvious, ... main characters twisted to ... But I hope that readers will ... the article in *Encounter* ... 1971) in which Mr Strickland ... set out his arguments at ... greater length.

I perceive from Mr Muggeridge's ... letter that irony is a weapon ... effects are almost impossible ... anticipate.

English at Durham

Sir,—The letters from ... ley and G. S. Ivy (April 27) ... at least two loud cheers ... of an awareness of the whole ... lish literature is certainly the ... rational basis for an undergraduate ... syllabus. But in our anxiety ... hurt the feelings of the ... terests we must not ignore the ... tive implications of this ... *any* knowledge of Anglo-Saxon ... example, strictly necessary ... doubt there is a respectable ... of Anglo-Saxon literature ... qualify as English literature ... surely have been written in ... and so be more or less ... intelligible to a modern ... —as Chaucer is or even ... assistance) *The Owl and the Night*-*ingale*. But except for the ... Anglo-Saxon is now a mere ... mumbo. With its compli... inflections and grammatical ... it is not even the same *kind* ... as English.

... inclusion of Anglo-Saxon in ... undergraduate's English ... even if it is limited to his ... at Durham and now at ... inevitably reduces the time ... to him for English litera... which can only be ... a First Class is to be ... And the emphasis on ... rather than style in the ... has had much the same ... consequence. Superfici... peculiar curse of under... English. Durham's reforms ... in the right direction, ... they go far enough?

F. W. BATESON.

... Aylesbury.

'T. S. Eliot and The Waste Land'

With reference to Craig ... article "The Waste Land ... Buddhist Poem" (May 4), ... it is not Ezra Pound. Eliot ... was not referring to anyone ... but simply meant any ... bank clerk: a person in a ... hat, black jacket, and striped ... To a suggestion that he had ... in mind he replied: "My ... does not dress like that, and ... look rather out of place in ... Street!"

... my husband's death I have ... that there was an American ... called Stetson who worked ... and Copenhagen, so it is ... that T.S.E. heard his name ... course of his duties at Lloyds ... a date not yet determined ... men had a friend in com... McKnight Kauffer.

VALERIE ELIOT.

... and Faber Ltd, 3 Queen ... London WC1N 3AU.

If there is ever a revised ... of *The Waste Land* drafts ... two suggestions which Mrs ... might take up in her notes ... letter of April 20).

... Pound writes "Blake" ... the line "Flowed up the ... down King William Street" ... probably referring specifically ... first "Holy Thursday"

... the high dome of Paul's ... the Thames' waters flow.

... "Marianne" against ... on the hyacinth girl ... thought he might ... referring to Tennyson's ... He must have known, ... that Eliot admired Tenny... ... innovations in that poem, and would quote "The blue fly sung in the pane" as an example. Pound's notes indicate that in general he is on the watch for lapses from rhythmic originality or freshness, and for unconscious echoes of earlier poetry. He may have thought that in this passage Eliot's free verse, though more muted and subtle, was echoing the four-stressed lilting rhythms of the *Mariana* poems, and that in particular the lines

> I was neither Living nor dead, and
> I knew nothing,

were reminiscent of the last line of the varied refrain of "Mariana in the South"—of, for example:

> Live forgotten and die forlorn (60)
> To live forgotten, and die forlorn (72).

No doubt it has been pointed out that the original title of Part II, "In the Cage", is the title of a nouvelle by Henry James.

F. T. PRINCE.

Department of English, The University, Southampton.

Sir,—I write to announce the launching of a *T. S. Eliot Newsletter*—it has been long due.

The *Newsletter*, which is being sponsored by the Graduate Programme and the Department of English at this university, will be an international review of Eliot scholarship. A typical issue will contain review articles on significant publications, short book reviews, bibliographical information, reports on research in progress and dissertations completed, and notes and queries—all pertaining to T. S. Eliot or to topics of interest to Eliot scholars. The *Newsletter* will appear twice each year and the first issue is expected to be published late this summer.

Correspondence from scholars is invited. Copies of books to be reviewed should be sent to the editor at this address.

SHYAMAL BAGCHEE.

Department of English, York University, 4700 Keele Street, Downsview 463, Ontario, Canada.

Oxford Books

Sir,—Another aspect of Philip Larkin's Oxford anthology that seems to have remained unnoticed is that it is a collection of verse—not poetry. "By putting great poems, good poems, light poems and more or less lively doggerel between the same pair of covers", writes Julian Symons (Viewpoint, May 4), "Larkin is reflecting a modern eagerness for reducing all art to one level." He is not. By placing those various forms of verse side by side he is doing precisely what he was asked to do: compiling an anthology of twentieth-century verse. Evidently the verse of this century contains poems that are better *in kind* than others: this is what Philip Larkin's collection shows, and what a reading of the book invites us to consider.

KENNETH HIBBERT.

Gray's Garth, Burton Pidsea, Hull.

Dorothea's Husbands

Sir,—I have read with mounting curiosity the correspondence relating to "Dorothea's husbands" and wonder that so little is being allowed to art and the novelist's imagination. When Richard Ellmann says Pattison and Casaubon "neither looked, wrote, nor talked like each other" (March 30), he is speaking out of the Defoe and Joyce tradition of the novel where life is moved into fiction undisguised. But most "originals", as we well know, are not only disguised but are composed of many elements of an author's own life. Let me supply a glimpse of the married pair in Lincoln given us directly from life in a novelist's letter. Henry James is writing to his brother William, April 26, 1869. He has just lunched with the Pattisons:

> The Rector is a desiccated old scholar, torpid even to incivility with too much learning; but his wife is of quite another fashion—very young (about 28) very pretty, very clever, very charming and very conscious of it all. She is I believe highly emancipated and I defy an Englishwoman to be emancipated except coldly and wantonly. As a spectacle the thing had its points: the dark, rich scholastic old dining room in the college court—the languid old rector and his pretty little wife in riding habit, talking slang. Otherwise it was slow.

Dorothea of course wasn't slangy; and "torpid" and "languid" would seem to any historian of Pattison strange words to apply to his bristling rectitude. The young James might have bored the old Rector quite as much as the Rector seemed uncivil to the young James. However, this is a vivid and dramatic "novelistic" glimpse. *Middlemarch* would not be published for two years, but James had seen a kind of Dorothea and Casaubon, whether they literally served George Eliot or not. George Eliot had, as we know, more than a glimpse, but we must surely, in any such biographical discussion, allow some novelists vision, observation and above all, imagination.

LEON EDEL.

Department of English, University of Hawaii, Honolulu, Hawaii.

Flatus

Sir,—I write to record for C. Hurst (March 23) and for any others interested what is surely the earliest reference in European literature to the "combustible properties of flatus". I refer to the passage which begins at line 1,089 of *The Frogs* of Aristophanes (405 BC). In it Dionysus describes an incident he witnessed at the Panathenaia: a corpulent contestant in the Torch Race was running dead last and the spectators, in the spirit of fun which these festivities no doubt generated, began slapping him "with the flat of their hands". Unfortunately the climax of the story is beset with textual and interpretative difficulties, but the most sensible view of the sequel is that the gentleman, releasing his pent-up frustrations (*hypopardomenos*), "puffed up his torch and fled [his tormentors]".

DAVID SANSONE.

Department of European Languages and Literature, University of Hawaii, Honolulu, Hawaii.

'Malia'

Sir,—With reference to my poem, "Malia", printed in the *TLS* of May 4, it is an attractive proposition to be, on the front page, confused with Michael Thorpe, the critic and author. I can only hope that the same Mr Thorpe will not disown the poem on page 500 by

MICHAEL SHARP.

Warrenside, The Warren, Mapledurham, Oxfordshire.

¶ Sincere editorial apologies to Mr Thorpe as well as to Mr Sharp.

'Beyond the Dragon Prow'

Sir,—Probably Mr Robert Leeson and your reviewer (*TLS* April 6) of his children's book *Beyond the Dragon Prow* could go on arguing over historical points and never agree in their interpretations of the period in question.

As his publishers, however, I feel we must protest over the harsh use of language in this review. The book is an adventure-allegory set against a historical background. But the reviewer has become so annoyed over small details of the background that he/she is unable to judge the book in the spirit it was written. Thus one isolated episode becomes "a baseless calumny" and the entire work is condemned as "distortions of history". These are strong words and, we think, quite inappropriate in a review of this kind of children's fiction.

LINDA DAVIS.

Collins Publishers, 14 St James's Place, London SW1.

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Commentary

... been wondering where ... beam will direct itself ... for the bathos of the ...

... oppression and the ... of factory work are the ... of the system, and yet, ... occasional clashes ... the state and the work... ... violent repressive meas... ... seldom openly paraded. ... becoming revealed as a ... alternative centre of ... is *ideological* oppres... ... it is in the analysis of this ... we find more thought ... given to subjects like

... is taken from David ... comparatively sober and ... introduction to Gerhard ... *Football Mania* (122pp, ... Chambers. £1.95). For ... has sought to establish ... links between utili... ... repression, narcissism; ... behaviour patterns ... advanced capitalism ... these archiac [*sic*] ... practices "; castration, ... militarism, Oedipus, ... football, Kant, Stokoe, ... Lukács, Docherty, ... Adorno, Bertie ... Vinnai has read them ...

... author is talking about ... opposed to some bleared ... ritual, homosexu... ... exploitation, he ... points to make ... rich, not poor, people run the clubs; football has become over-tactical and what they call "work-rate" is more important than flair; pressure and incentives have reduced the game—at least so far as the players are concerned—to a job, rather than a sport, and so on. Herr Vinnai may not be alone in pining for the days when football was a self-expressive, mood-orientated, life-enhancing punch-up, but all these points are given equally thoughtful consideration by Mr Jimmy Hill every Sunday in ITV's *The Big Match*.

The po-faced tendentiousness of Marxist thought has seldom been more enjoyably illustrated. Match-time camaraderie is a "pathetic substitute" for real comradeship—why a "substitute"? Football involves both player and spectator in aggression—of course it does; all sports do. "In sport or even football pools, this tendency to irrational thinking and action is relatively harmless. The very same mode of thought, however, was an important element in the policies of fascism"—and an important element in countless other things. In internationals "the home supporters shamelessly cheer on their own team, neglecting all rules of hospitality"—what rules would they be neglecting if they cheered on their opponents? The game is indeed a sop to the system in that people engaged in football—as in bee-keeping, bus-riding, hair-combing, etc—cannot *simultaneously* be engaged in revolution; however, we did not need Herr Vinnai to point out this vibrant truth. Shorn of its references, more modestly and briefly argued, *Football Mania* might have made a printable Letter to the Editor of *Goal!* magazine; but it does not make a book.

"Sir", Dr Johnson once said, "had I had an Onoto fountain pen I would have written twenty Dictionaries." Boswell was not present at the time, or else he was uncharacteristically inattentive, for he makes no mention of the remark. Fortunately, however, it has been preserved for posterity by an unknown artist and copywriter who quoted it prominently alongside a large portrait of the great man on a poster in about 1925.

It is just one of the 138 posters currently to be seen at the Bethnal Green Museum (a delightful building well worth visiting in its own right). Some of the posters are kitsch, some of them are only accidentally amusing, some are crude, some are subtle, some are witty, some are beautiful; all are of interest. The collection, which has been given to the Victoria and Albert Museum, comes from the archives of the S. H. Benson advertising agency (now absorbed into Ogilvy, Benson and Mather). The earliest poster, a Bovril ad from 1895, depicts a loin-clothed muscle-man locked in hand-to-paw combat with a lion, and bears the caption "The glory of man is his strength". The most recent work dates from 1947 and is also for Bovril—a painful verbal-visual pun that depicts a calf in a well with the copy-line "A little Bovril goes down well".

Benson's produced memorable posters for clients that included Colman's mustard, Whitbread's (an extraordinary Magritte-like picture of an enormous beer-bottle airship floating over London), the *Daily Herald*, LCC tramways, Bile Beans (those marvellous open-air Jane Russell-like girls), and, above all, Bovril and Guinness. Though they employed celebrated poster artists such as Hassall and McKnight Kauffer, the best work was that done by less well-known artists in what emerged over the years as a Benson house style, recognizable by its strong simple graphics and its visual and verbal wit.

In the first quarter of the century it was the Bovril posters that were the front runners—from the loin-clothed lion-wrestler to the ox with a tear in his eye who looks at a Bovril bottle and sighs "Alas! my poor brother"; the two oxen who look at one another in alarm and exclaim, "I hear they want more Bovril"; and, best known of all, "Bovril prevents that sinking feeling". In this exhibition a clear line of development can be seen from these Bovril posters to the Guinness ones of the 1930s—John Gilroy's "My Goodness, my Guinness" and "Guinness is good for you"—which were probably the most popular series of posters ever.

All of which made the refreshments served at the private view seem mightily inappropriate. Far be it from us to complain at the opportunity to free-load on bubbly, but surely someone should have had the wit to realise that there were only two beverages fitting for the occasion—a well-known beef extract and a well-known stout which would both be much less well known were it not for the posters in this exhibition.

The un-smug

J. BUTT and I. F. CLARKE (Editors):

The Victorians and Social Protest

243pp. Newton Abbot: David and Charles. £4.25.

The chief purpose of *The Victorians and Social Protest* is to inquire how far the established notions prevailing among the Victorians came under scrutiny and criticism in their own day. Many people with a smattering of knowledge are loud in their denunciations of the nineteenth century—smug and complacent, with eyes closed to the misery around them but wide open to the imaginary New Jerusalem where the sufferings of the unfortunate were to find lasting solace. "What a comfort", whispered a well-to-do-lady when she heard that cholera was raging among the poor, "it somehow always is among the poor." Therefore it is valuable to be reminded that there were critics and that their voices were loud and certain. In this connexion Andrew Noble gives us a helpful chapter on Dostoevsky's anti-utopianism; while it may be difficult to say how far this found any echo in England, we should not forget that he himself came to London and noticed the anxiety and fear which lay just below the material complacency and splendour.

The essays assembled by J. Butt and I. F. Clarke are no doubt designed to provoke thought, and there are parts which some will find more argumentative than convincing. There is the now inevitable attention to class, particularly the supposed clash between the landed gentry and the commercial classes and the supposed desire for people to mount from one class into one above. Yet when Mrs Craik made John Halifax say, "We are gentlemen now", he was not really boasting but taking stock of the truth that integrity makes the gentleman as unmistakably as riches or birth. On all this Robin Gilmour is instructive, though some may wonder how far the Victorian novelists really mirrored Victorian life. How much general evidence is there that the business or professional classes really envied the landed gentry and were prepared to go into action against them? Of course there were members of the aristocracy or landowning classes whose behaviour opened them to attack from Queen Victoria downwards, but in general there was also a feeling of respect—difficult as it may be to believe this today—for the political sway of those who owned land. In this connexion we might pay heed to a conversation between Titus Salt, the celebrated Bradford wool-stapler, and the Lord Harewood of the day. Harewood asked Salt why he did not invest in landed property; Salt, who was certainly no sycophant, admitted that he had thought of doing this but that he had decided against it: "You are a nobleman, with all the influence that rank and large estates can bring, consequently you have power and influence in the country; but outside of my business I am nothing—in it I have considerable influence"

Harold Perkin, as we should expect, gives us an intriguing chapter on the importance of land in the class conflict and more particularly the damage which the Liberal Party did to itself by refusing to put land reform in the van of the battle. He argues that if the Liberals had wholeheartedly attacked land ownership, the squirarchy and the nobility, they would have greatly strengthened themselves on the left and given themselves generally a firmer foundation. But practical politics hardly seem to bear this out. Joseph Ashby (of Tysoe), who was a country radical of force and sense, ran through the Liberal land policy just before 1914—and it was fairly advanced—saying: "A Party needing votes will find that each of these (the land proposals) loses as many votes as it gains." Although it goes beyond the boundaries of this book, Lloyd George's Land Policy, which was triumphantly proclaimed in Devonshire in 1925, was a complete flop.

Professor Perkin puts forward some interesting arguments in support of his belief that professional men, unsupported by territorial or commercial power, had an influence over such issues as land which have been insufficiently examined. In this there is undoubtedly force but care is needed. He calls in aid Alfred Wallace—the naturalist—but his Land Nationalization Society was not so much aimed at landlords as designed to bring land to its best productive use throughout the world.

In her admirable book on Wallace, which is reinforced by much inside knowledge of left-wing possibilities, Amabel Williams-Ellis makes this abundantly clear. Although fear of what the Radicals might do over land played some part in the Whig exodus from the Liberal Party in the 1880s, Donald Southgate carries conviction when he writes in *The Passing of the Whigs*: "It was on Ireland that the Cabinet broke up, and it was to be on Ireland that the party broke up." To use a favourite phrase of Mr Gladstone, it is, "proximate questions" not distant possibilities which determine people's political behaviour.

The most topical chapter in the book is J. H. Treble's on the Irish immigrants and the Chartists. When we remember that in the 1840s there were 100,000 Irish living in Lancashire, 34,000 of them in Manchester, it is almost incredible that they did not add to the troubles of the day by abetting the Chartist agitation. There were perhaps three reasons for this—loyalty to O'Connell, the realization that a Whig Government was likely to prove more sympathetic than the Tories, and the influence of the priests. In 1839 a Liverpool priest told his flock that no Catholic who belonged to an illegal body such as the Chartists could receive the Sacrament.

Snap judgments

BILL JAY:

Victorian Cameraman
Francis Frith's Views of Rural England 1850-1898.

112pp. Newton Abbot: David and Charles. £3.25.

OLIVER MATHEWS:

Early Photographs and Early Photographers

198pp including 252 photographs. Reedminster Publications. £4.80.

SEAN CALLAHAN (Editor):

The Photographs of Margaret Bourke-White

208pp. Secker and Warburg. £5.

Quaker Francis Frith (1822-1898) was a pioneering photographer. He travelled widely not only in England but all over Egypt, Palestine, and the Far East, taking scenic, architectural and documentary photographs on glass plates from which large tomes of prints could be made. He was, in fact, the first man to take a camera up the Nile. Eventually he built up a successful business in Reigate that turned out millions of prints and postcards for sale to the public—the largest of its sort in the world. By lucky chance some 60,000 original glass plates and a quarter of a million original prints by Frith and his assistants have survived. *Victorian Cameraman*, bearing an introductory biography by Bill Jay of the Institute of Contemporary Arts, is mainly restricted to eighty of Frith's shots of rural England.

Apart from the baldheadedness of skies, which was the unavoidable result of emulsions insensitive to red rays, Frith's photographs are technically highly skilled for their time. Though always carefully composed, they are also quite straight and bear none of those aesthetic affectations such as attempts to imitate oil painting that were popular during the last century and in Edwardian times. So they serve as valuable topographical and social records.

The interest of the book lies as much in the biography as in the pictures. Though lacking a robust constitution and being taut enough to suffer a nervous breakdown at the age of twenty-one, Frith led an immensely active, varied and adventurous life—as traveller, photographer, lecturer, preacher, businessman, writer, poet, amateur landscape painter and affectionate and ever faithful *paterfamilias*—typical Victorian in ardent application to whatever he undertook. In his day not only was tough determination essential to a travelling photographer, but much energy and courage too; fever, wild dogs, bandits, intense heat and sandstorms had to be braved, and thorough organization was necessary, of costly caravans, of hired bearers who were unreliable and pack animals which were unpredictable to carry all the gear.

On one of his Nile expeditions Frith took three bulky cameras, one a mahogany monster using plates that measured no less than 16 by 20 inches. Apart from such cameras and many ponderous plates of glass, equipment included a darkroom tent within which the wet plates had to be prepared, be set in holders, exposed and then be at once developed and fixed back in the tent. The interior was of necessity airless and temperatures could reach 130 degrees F so that the collodion would boil as it fell on the glass, while drops of sweat, flies and sand would stain and pit the surface of the emulsion. That such excellent results were achieved in spite of these hazards provides a tribute to the ethical enterprise and sheer dedicated hard labour that Victorian puritanism generated in men like Frith.

Three examples of Frith's photographs also appear in *Early Photographs and Early Photographers*. This book, also modest in scale, purports to illustrate more than 250 examples "of the world's earliest and finest photographers" and it has been compiled and written "as one of reference, of information, incidents and dates, great names and lesser known names". It takes us from the discoveries of Niepce in the 1820s through the rest of the century and into the early years of our century. The text ends with a chapter on the modern commercial market in early photographs and this includes some recorded prices that indicate how foolish we were not to start collecting years ago as Helmut Gernsheim did.

The book arrives at an apposite moment after public interest in the Hill-Adamson collection has flared. This is, the publishers declare, "the first international survey of early photographs compiled in dictionary form for the benefit of collectors and everyone interested in the subject". The text is by Oliver Mathews, who is himself a knowledgeable collector, the examples illustrated being culled from such sources as the Gernsheim Collection now at the University of Texas, the Société Française de Photographie, the Science Museum, and the Royal Photographic Society.

Illustrations begin, reasonably enough, with the earliest known photograph: the heliograph by Niepce of his country courtyard, and they end with "The Little Golf-player" by Richard Polak, taken in 1913 as a pastiche of the Dutch School. In between lie some familiar and some little-known examples—daguerreotypes, calotypes, ambrotypes, ferrotypes, and eventually prints from dry plates—and here are represented such great names as Talbot, Hill and Adamson, Du Camp, Fenton, Rejlander, Robinson, Nadar, Mrs Cameron, Lewis Carroll, O'Sullivan, Muybridge, Martin, Atget, Emerson, Evans, Stieglitz, Steichen, Coburn, White and Hoppé. Yet the book contributes little that is new to the eye, and the text is limited in its information. The pictures have not been well reproduced and their lay-out is dull and ungenerous. The subject deserved better treatment.

It is a relief to turn to the splendidly printed volume (at a surprisingly low price) that reveals the major life works of a fine modern photographer who died only recently. They show how enormous technical developments in photography have been during the past half-century. Margaret Bourke-White (1904-71) was one of those lucky people who discover their métier in early youth. She died fulfilled. "After I found the camera", she reflected, "I never really felt a whole person again unless I was planning pictures or taking them." As fellow photographer Carl Mydans wrote on the day of her death at the end of nineteen years of gallant struggle against Parkinson's disease, she "rose to pre-eminence in that remarkable decade — 1925-1935 — when camera development, editorial imagination and a breakthrough in printing processes combined to bring about a revolution in commu-

nications through the still ... She had already gained ... national reputation before ... thirty as an outstanding ... journalist—a representative ... new breed. She was For... photographer, and was ... appointed one of the four ... staff photographers of *Life* ... the photograph on the cover ... first number of *Life*, ... November 23, 1936 at 10 ... liers—a splendid, powerful ... tectonic shot of a New Deal ... Fort Peck, Montana, and ... few she ever took that ... editorial cropping.

She was clearly, like Frith, ... of immense vitality, zest ... age. She began by selling ... her college to fellow students ... her career really began as ... trial photographer with ... unusual shots of a steel ... that the world opened up ... are reproduced, with brief ... captions, many of her ... selected by Sean Callahan ... editor who was one of her ... friends. (Theodore Brown ... of Art History at Cornell ... plied the biographical ... text.)

There are scenes from pre... many, Russia and Czechoslovakia ... the American sharecroppers ... of ailing poverty, of the ... World War, of Gandhi's ... cluding Gandhi himself), ... stuff, not only of consider... nical accomplishment but ... ing pictorial journalism ... order and of considerable ... historic value. It also displays ... try in straight, strong com... which pay tribute to the ... superiority of black-and-white ... colour.

With her bright, open ... eyes, Margaret Bourke-White ... born photographer. She ... found and recorded struc... scapes of lyrical beauty ... and places of dramatic ... tality all over the world ... with barely a qualm it ... faced and made pictorial ... life at its most horrific ... stretched faces peering ... wires of Buchenwald, ... tures in Calcutta so ... human flesh that they ... an Indian starving to a ... the monsoon had failed.

In the twenty-six portraits ... her at different ages the ... the introduction only ... ing. Like many a dedicated ... Maggie was tough, but ... extinguishable smile ... Perhaps her real ... in the paralysing disease ... her life.

The poets' son

MAISIE WARD:

The Tragi-Comedy of Pen Browning (1849-1912)

166pp. Princeton, NJ: Sheed and Ward and The Browning Institute. $8.50.

Robert Wiedemann Barrett ("Pen") Browning was the only child of middle-aged parents. They doted on him throughout his early years, and as he grew to manhood his widowed father continued to take his decisions for him. Others saw him simply as the son of two great poets. Inevitably, the unfortunate Pen failed to live up to the expectations imposed on him. He dropped out from Oxford. His modest success as a painter and sculptor evidently owed much to his father's strenuous promotion of his career. Even the wealthy American who married him seems to have acted largely out of a deep admiration for his father. A couple of years after Robert's death, Pen and his wife were living apart.

In later life, Pen became to all intents and purposes the squire of Asolo—in Henry James's words, "the Asolan Kaiser Wilhelm"—and engaged successfully in the reconstruction and restoration of old buildings. He bought Casa Guidi, his childhood home in Florence, and filled it with relics of the parents whose memories he adored. But he left no will, and his widow and the Barretts sold everything in order to share out the proceeds.

Maisie Ward tells this story relaxedly and reminiscently, drawing freely on the testimony of those who knew Pen and those whose families preserved impressions of him. She enriches the narrative by her own recollections of the tone of social and family life at the close of the period in which Pen lived. Photographs and other portraits of the chief actors in this tragicomedy, and paintings and sculptures by Pen himself, supply material for thirty pages of interesting illustrations. The reproductions of his works suggest that Pen combined some talent with considerable uncertainty about the direction it ought to take. Rightly judging that Pen does not qualify for a full-length biography, Miss Ward has appropriately given us this sensitive, shrewd and charitable essay.

All together now

MICHAEL R. TURNER (Editor):

The Parlour Song Book

Music edited by Antony Miall.

374pp. Michael Joseph. £5.

Michael Turner's first consideration in selecting the seventy-odd songs for this anthology was that they should be "Gems adopted by British and American families for performance in the parlour or drawing-room during the reign of Queen Victoria"; his second was to admit only items which can still give pleasure. The late Maurice Willson Disher in his *Victorian Song* (1955) remarked that "soul", which he robustly refused to be specific about, was the great concern of the period. Mr Turner uses the word also: "These ballads are, together, a window into the Victorian middle-class soul." This conclusion is agreeably arrived at in his knowledgeable and clear-sighted introduction, where the songs are related to the conditions and manners of the day as well as being critically considered.

For over half a century the subjects, moods and styles of Victorian songs have been burlesqued, yet many of them have continued to hold their place both in the repertoire of fine singers and in popular regard. It would be a bold performer who sought to get away with a straight rendering of "Father's a Drunkard and Mother is Dead" but some of the pieces in this collection ... well within the ... "Jeanie with the Light ..." "The Lost Chord", ... Kentucky Home, Good... Last Rose of Summer", ... the Garden, Maud", "... Raised her Lamp Above ... Land", "The Yellow Rose ..." "Love's Old Sweet ..." ... intrepidity can still ... Araby, rock us in the cr... deep, touch the harp gently ... the gipsy's warning.

"Mr Turner's notes and ... tion are sensible and disc... He resorts aptly to *The* ... for one key to the evalu... material—the conscio... "bad" writing. Some of ... are of admitted quality ... deep in bathos, but ... however, are flawed ... by hackneyed or ... sentiments in the poetry ... or ingenuous musicians ... of inspiration" or ... headedness". Despite ... their enjoyableness ... for the category "which ... same as the mediocre ... art". The book is excell... duced. The large pages ... cient space for the music ... been edited with great ... Antony Miall. The "... Victorian sheet-music ... illustrations for the first ... division of the material ... gether an attractive ...

Without application

... L. CARDWELL:

... anisation of Science in ...

... Heinemann Educational.

...was a note of irony in a remark ... physiologist E. H. Starling, ... at the height of the Boer War ... said that future competition ... be not for lands but for con... the forces of nature. The ... fidence of the more percep... English men of science had ... to dwindle rather sooner than ... most English statesmen, even ... in seeking a political alliance ... Germany Chamberlain had by ... been three times rebuffed by ... As he surveyed the techno... scene with his not unprofes... eye, he must have realized that ... now led the world in ... based innovation, while ... had taken the lead on the ... trial side. Dyestuffs and the ... combustion engine are twin ... of a complex English ... to read the economic omens. ... S. L. Cardwell's book, a revised ... of that which first appeared ... 57, begins with the eighteenth ... and ends at 1918, but the ... teenth century is at its core. ... was a period of a second industrial revolution, a revolution which turned on the need to develop applied science systematically. By 1914 the revolution had devoured a few of its own children, such as the illusions of educational reformers, but the illusions were rarely indispensable.

The "science" of Dr Cardwell's title is not the science of the universities—at least, not of Oxford and Cambridge, where applied science meant something like calculating a planetary orbit or the swing of a golf ball. Education, even so, is the key to the "organisation". England, the first country to be industrialized, was one of the last in Europe to achieve national education. Early in the nineteenth century this mattered less than at the end. Dr Cardwell distinguishes between three separate phases in the development of applied science in England during the century:

> The first began after Waterloo and was notable for the widespread interest in science shown by the artisan class and the consequent founding of the mechanics' institutes. The second phase occurred in mid-century and is associated with the general spread of the examination system, the founding of the Science and Art Department, the Exhibition of 1851 and the personal efforts of such men as the Prince Consort and Lyon Playfair. The third phase began in the 1880s and was not completed by the time the Great War broke out; to attempt to sum it up in a few words would be impossible. Between these phases there were periods of relative stagnation; as if each wave of enterprise had exhausted itself.

The mechanics' institutes taught not trades but that ill-defined thing, "the sciences underlying the arts". Closer to them academically than socially were then King's and University Colleges, London, where members were prepared for commercial and professional life. As already suggested, Oxford was part of another world, and it was Sir William Hamilton's judgment that the physical sciences were easy and attractive in themselves, but that they called out in students "the very feeblest effort of thought". Oxford science was indeed then capable of calling forth little else. Cambridge, with the Tripos, and with reformers of the stature of Whewell, none the less continued like Oxford to spurn professional studies. Despite the intrinsic excellence of Whewell's textbooks on mechanical problems, those who would make practical use of such computations as that of the ascent of an air bubble must have been few and for between, and subjects like engineering were in England for the most part left to the craft apprenticeship system. At the end of the century, as Dr Cardwell's figures show, only one in ten of all English first degrees in any sort of science came from Oxbridge.

At the Great Exhibition of 1851, of all major competing countries only England and Belgium were without organized systems of technical education. Those who are presently wont to lament the passing of Britain's golden days of industrial greatness will find on reading *The Organisation of Science in England* that the gold has been tarnishing for a long time. The early industrialist John Cockerill went so far as to migrate to the Continent in anticipation of an English decline following European industrialization, and towards the end of the century it must have appeared that he had been right to do so. By then, English employers were obliged to look outside England—to Germany and Switzerland, for example—to find certain sorts of technician.

A mass of evidence of this sort, fully but concisely presented, is used to support Dr Cardwell's contention that the professional scientist is first and foremost a product of the educational system, and only to a lesser extent a product of industrial practice and economic organization. At the end of the book it is argued that a social environment favourable to science must be ensured, so that the individual (the individual *scientist*, it should be said) may realize his potential, and so that society may reap the material benefits of science. A scientific education should at least be as congenial as the alternatives—always supposing that the material benefits are as real as they are made out to be. The idea is simply that you will lose your scientist if the alternatives are too attractive. A man with a mouse problem does not feed his cat on roast chicken. Not surprisingly, Dr Cardwell gives virtually no space to the argument that science might not always be beneficent, and that the educational process should not only look after science but after the art of keeping it under control. Even those who have doubts about the value of science, however, will not be able to read *The Organisation of Science in England* without conceding that it is a valuable source of instruction in the arts of both helping and hindering the application of science to industrial ends.

...he series man

...RATTAN-GUINNESS with J. R. ...

... Fourier, 1768-1830

... MIT Press. £9.

...ste-Joseph Fourier has ... tracted the scholarly interest ... ings on mathematics and ... tical physics have merited. ... it is that the edition of his ... Darboux is too uncertain a ... research, or perhaps the ... researcher is put off by the ... volumes of unpublished ... ripts in the Bibliothèque ...

...er's life was certainly not ... in colour: among other ... he had the distinction of being ... both by Robespierre's fac... by those who brought ... obespierre's downfall. After ... a student at the ill-fated ... rmale, he acted as a teaching ... to Lagrange and Monge at ... Polytechnique, and it was ... also in 1798 arranged for him ... part in Napoleon's Egyptian ... On his return, his talents ... inistration were not allowed ... llow. He was indefatigable in ... the drainage of marsh... as witnessed by a bas-relief on ... *de ville* at Auxerre; and ... he planned from Grenoble ... was the road to a barony, ... in 1808.

...er's first substantial scienti... was done at Grenoble, as a ... which he was able in 1807 ... to the Academy a memoir ... propagation of heat, a memoir ... lished for the first time as ... part of Ivor Grattan-Guin... and J. R. Ravetz's book. This memoir has a historical significance going far beyond the physical problems with which it is chiefly concerned, and, indeed, far beyond its memorable mathematical creations, Fourier series (used there to express an initial temperature distribution) and Fourier integrals, as they have since been called.

Of his judges, Monge and Lacroix found the work acceptable, but Lagrange took exception to it, with the result that it did not appear in print until 1822, and then in a much revised form. It was important because it dealt with problems outside the scope of rational mechanics of the type investigated by Newton's eighteenth-century followers. By means of new techniques with differential equations, Fourier showed the way to solutions of an extraordinary number of new physical problems.

After some biographical preliminaries, the editor presents the 1807 memoir, in the original French and with the original mathematical notations. He divides it into sections, in keeping with the problems discussed, and intersperses the sections with exceedingly valuable commentaries, recounting especially the subsequent development of Fourier's ideas, both by Fourier himself and by others. Not the least valuable aspect of the commentaries is the way in which they open our eyes to the intellectual motivation of such of Fourier's critics as Biot and Poisson. Their motives were all too often those of men who had lost a contest of skills, but were too vain to admit it. Dr Grattan-Guinness's book, in fact, brings us one stage nearer to an understanding not only of a great analyst, but of a whole epoch in the history of mathematical analysis as an instrument of physics.

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Under technology

D. O. EDGE and J. N. WOLFE (Editors):

Meaning and Control

274pp. Tavistock. £4.

Meaning and Control contains twelve papers presented to an international meeting sponsored by the Scientific Committee of the Faculty of Social Sciences of the University of Edinburgh. The six most closely related (by F. R. Bradbury, Edwin Mansfield, J. N. Wolfe, Lewis A. Gunn, R. W. Davies and Christopher Freeman) deal with the process of research, development and innovation in industry, its control by government in Britain and Russia and the prospects of its extension to the underdeveloped world or, alternatively, its increasing monopoly by super-industrial powers.

Four more socially focused papers (by Frank Bechover, Eric Trist, Harry Kay and W. H. G. Armytage) deal with the impact of technology on the shop floor, the development of scientific management, the effect of technology on education and the rise of the technocratic class. Finally—though they are placed at the beginning—come two philosophic papers, of which one (by D. C. Bloor) contrasts the epistemology implicit in science with the views of those philosophers who are represented by Gilbert Ryle and P. F. Strawson, whilst the other (by D. O. Edge) discusses the influence of technology on metaphor and hence, less legitimately, on "myth". Of the first ten, some are historical, some present research findings and some are well-informed comments. A number of papers are followed by brief extracts from the discussion which they evoked.

"The major aim of this volume", according to the description on the jacket, "... is the exploration of the social meaning of the emergence of modern science and technology and the consequent challenge to the processes of social control." Each paper can claim to make some contribution to this aim. But they do not cohere well enough to make a book to which a reader or a reviewer can respond as a whole.

If these explorers were members of a more organized expedition and bearing in mind the book's declared aim, their findings could be criticized as ill-coordinated and unbalanced. "The emergence of modern science and technology" is itself the fruit of our "processes of social control", no less than a challenge to them. For it depends on institutions such as wealth-accumulating business corporations and governments and universities, on markets and budgets and on imperatives generated by the international balance of payments and the international balance of terror and on the internal balance or imbalance of workers and jobs. All these and many more are part of our "processes of social control", automatic or deliberate, if that phrase is to be given a useful meaning. It is here left largely unexplored.

Dr Edge, in his interesting paper, draws a comparison between sight and touch as modalities for exploring our environment and as the origins of contrasting metaphors. Vision, he holds, supplies metaphors for the Observer, who knows, touch for the Actor, who manipulates. But in defending science against the charge that it dehumanizes, he does not seem to notice that none of his examples is drawn from the sphere of human relationships.

Science until recently supplied no model of "man the communicator" and those which it is beginning to supply are far from satisfactory. But a scientific culture, as Dr Edge shows, uses metaphors drawn from the natural world and from men's manipulation of the natural world to interpret human relations, just as an animist culture uses metaphors drawn from human relations to interpret the natural world. The first dehumanizes, just as the second "denatures", not because human nature is not part of nature but because the universe of human discourse is a human artefact. This artefact is basic to our "processes of social control". The two philosophical papers, interesting in themselves, do not seem to bear on this so closely as the theme of the book demands.

The Scientific Community
Sir James Taylor
The author traces the growth of science from the ancient world to the Second World War, and suggests wider roles and new horizons for scientists in the future. Paper covers £1·05 *Science and Engineering Policy Series 17 May*

Behavioural and Ecological Genetics
A Study in *Drosophila*
P.A. Parsons
To develop a coherent evolutionary biology of an organism, the attempt must be made to integrate genetics, ecology, and the study of behaviour – disciplines usually regarded as separate. Such an attempt is made in this book, using *Drosophila* as a model. Numerous tables £6·50

The Effects of Irradiation on the Skeleton
Janet M. Vaughan
The author reviews the clinical literature on the effects of external radiation, and analyses the much more recent experimental observations on the effect of the bone-seeking radionuclides; emphasis is laid on modern techniques of estimating radiation dose to sensitive tissues. Numerous illustrations, tables, and graphs £7·75

An Introduction to the Quantum Chemistry of Solids
Charles M. Quinn
This book, introducing the quantum theory of solids, aims to give advanced undergraduates and beginning postgraduates a unified account of energy bands in ordered and disordered solids, to provide a background for reading the many theoretically based papers now appearing. Numerous figures £7

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B.T.M. Willis
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Atmospheric Energetics
J. Van Mieghem
The author surveys, with research workers and advanced students particularly in mind, our present knowledge of the energetics of small- and large-scale atmospheric motion. 26 text figures £7·50 *Oxford Monographs on Meteorology*

Oxford University Press

Introspection in autumn

PABLO NERUDA:
Antología esencial
Edited by Hernán Loyola
340pp.
Geografía infructuosa
158pp
Buenos Aires: Losada.
Incitación al NIXONICIDIO y alabanza de la revolución CHILENA
211pp. Santiago de Chile: Quimantu.

ANGELINA GATELL:
Neruda
264pp. Madrid: E.P.E.S.A.

MORRIS E. CARSON:
Pablo Neruda: regresó el caminante
153pp.

ELIANA S. RIVERO:
El gran amor de Pablo Neruda
182pp.
New York: Plaza Mayor.

ALFREDO LOZADA:
El monismo agónico de Pablo Neruda
386pp. Mexico: Costa-Amic.

Hernán Loyola, whose *Ser y morir en Pablo Neruda* is one of the best studies of Neruda's early poetry, has now produced an excellent *Antología esencial* of the poet's work. It goes right up to 1970, including verse from four books too recent to have figured in the third edition of the *Obras completas* (1967) and also gives a couple of representative poems from *Canción de gesta* (Neruda's tribute to the Cuban revolution), entirely omitted from the so-called *Obras completas* lest the Argentine military regime should confiscate the edition. There is always room for disagreement over what poems are "essential", and some lesser volumes might have been left unrepresented here in favour of a wider selection from the outstanding *Residencia en la tierra*—the climax of Neruda's Surrealist period. The selection from the vast *Canto general*, on the other hand, is both copious and extremely perceptive. One of the anthology's greatest merits is its thirty-page introduction: few critics know Neruda's works as intimately as Hernán Loyola, and this is a beautifully balanced account of the poet's achievements. The succinct bibliography is a good one, and illuminating extracts from Neruda's works in prose have also been included.

Neruda has himself published two volumes of poetry in the past year, in spite of his heavy commitments as Chilean ambassador in Paris. One is controversial from the title onwards: in these days of public violence, to call a book *Incitement to Nixonicide* is inviting public reprobation, even though the kind of assassination involved is merely the slaughter of a reputation by "poetic" means. The book has a two-part title: *Incitación al NIXONICIDIO y alabanza de la revolución CHILENA*, and the second half provides the necessary context for the first, while the capitalization of key-words is an indication of its conscious, pamphleteering stridency. But it ought not to be considered on its own: *Geografía infructuosa* is the other side of the coin, and represents the aspects of Neruda's work which gained him his Nobel Prize. The clearest way into these contrasting collections is that adopted by Sr Loyola: "In Neruda, life and poetry illuminate each other, as he himself made clear by saying 'When people ask me what my poetry may be, I cannot answer; but when they question it, it tells them what I am'." Such phrases do not imply that Neruda's poetry is merely autobiography in verse: they underline "the existential origin of his work, the fact that it is firmly rooted in its concrete circumstantial context".

Geografía infructuosa continues the vein of autumnal introspection uppermost in Neruda's poetry over the past twelve years. Written partly in Chile during the political campaigning which preceded Allende's election, and partly in France, many of the poems seem to respond to an urge to write private poetry in spite of public pressures. Although mainly composed on long car journeys, these poems often achieve a surprising feeling of stability, as in "Bell-Tower at Authenay", which starts:

Against the meadow's clarity
the bell-tower, black.

It leaps above the church's triangle,
slate and symmetry.

Minimal church in that smooth
spread of space,
sized for dove's prayers.

Most of *Geografía infructuosa* shows the deft feeling for things and places which has marked so much of Neruda's later poetry, each fresh environment being charted with a certain wistfulness, occasionally intensified by a wry smile.

Incitación al NIXONICIDIO has no wry smiles, however, and no wistfulness. It harks back to the Civil War poetry of *España en el corazón*, and the parts most likely to endure are, again, not the vituperative passages but those concerned with praise, when Neruda's love for Chile and the Chilean people breaks memorably through the rather raucous pamphleteering. Mostly in loose-knit tercets, with an incantatory rhythm and deliberately "obvious" rhymes to make it suitable for declamation, it stems from three things: Neruda's enduring concern over Vietnam, his sense of outrage over American interference in Chilean affairs, and a deep pride in the "process" of Allende's democratic revolution. The book is strictly utilitarian. Conscious that his task responds solely to the needs of the moment, Neruda is well aware that the results probably have only an ephemeral validity, but he is prepared to "do his duty" whatever the aesthetic consequences to his international reputation. The resultant verse has considerable public vigour, and though it rarely makes good poetry it makes good sense when read in the social context for which it was intended.

Three of the periods which contributed most to Neruda's development were his childhood, his student years in Santiago and subsequent stay in the East, and the years in Spain culminating in the Civil War. All three are sympathetically focused in Angelina Gatell's *Neruda*, perhaps at its best when dealing with the Spanish context; the earlier sections, though written with feeling, suffer from a lack of direct knowledge of the background concerned (no South American could, for instance, have described the Uruguayan poet Sabat Ercasty as a "norteamericano"). Miss Gatell is much more sensitive than Morris E. Carson, whose *Pablo Neruda: regresó el caminante* covers similar ground in its first three chapters; the final two take the story through to 1967. The [illegible] ment is too brisk to have any [illegible] cal depth, however, while the [illegible] narrative of events has been [illegible] told (for the greater part of [illegible] period) by Margarita Aguirre [illegible] Rodríguez Monegal. More [illegible] E. S. Rivero's *El gran amor de* [illegible] *Neruda*, which examines [illegible] Neruda's symbols work in [illegible] thematic contexts: love of [illegible] love of woman, love of country, love for humanity. It is [illegible] illuminating responses to the [illegible] although it is not a profound analytical work.

For a lasting contribution [illegible] must turn to a more specialized study: *El monismo agónico de* [illegible] *Neruda* by Alfredo Lozada. De[illegible] entirely to *Residencia en la* [illegible] this is one of the most important works to appear since [illegible] Alonso's interpretation of the [illegible] collection in *Poesía y estilo de* [illegible] *Neruda* (1940). It is largely concerned with demolishing the rigid [illegible] structure which Alonso erected [illegible] Lozada views *Residencia* in [illegible] an evolving struggle between genuine hopefulness and the [illegible] awareness of death and destruction which was the only side Alonso [illegible] ously considered. Exploring [illegible] *dencia's* "mundo agónico" [illegible] imaginative awareness, Sr L[illegible] probably over-emphasizes the [illegible] plicitly and explicitly sexual" [illegible] of Neruda's world-picture, [illegible] does so in an extremely stimulating way, and he is the first critic to [illegible] into proper account the possible [illegible] fluence of oriental thought [illegible] Neruda's years of existential [illegible] in the East. Provocatively original approach, Sr Lozada's book [illegible] much to deepen our understanding of one of the most fascinating [illegible] of Neruda's splendidly rich [illegible] career.

Under tyranny

DIETRICH AIGNER:
Die Indizierung "schädlichen und unerwünschten Schrifttums" im Dritten Reich
Pages unnumbered. DM 16.

FALK SCHWARZ:
Literarisches Zeitgespräch im Dritten Reich, dargestellt an der Zeitschrift "Neue Rundschau"
Pages unnumbered. DM 20.
Frankfurt: Buchhändlervereinigung.

Both these studies, reprinted from the *Archiv für Geschichte des Buchwesens*, attempt to bring precision into a subject whose general outlines are well enough known: the operation of tyranny on literary life. The first asks exactly how the banning of "undesirable" literature was done in the Third Reich; the second what possibilities of literary communication remained for a journal like the *Neue Rundschau* which had a great liberal tradition to live up to in the most difficult circumstances imaginable, and for this very reason (as well as for its association with a Jewish-owned publishing house) was bound to be closely watched.

Dietrich Aigner traces clearly the growth of Nazi aims in "literature control"; the part played by personal initiatives of men eager to get into the act, the gradual clarification of responsibilities. In the end, the state authority always took precedence over the purely party organization, despite the much-publicized identity of state and party; Goebbels and the ProMi kept Rosenberg and the Kampfbund in their place when it came to initiating proceedings against particular books. Some complexity remained, if only because the simple police action of confiscation or prohibition rested on ideological assessments requiring judgment to be exercised by some kind of expert. The intellectual logistics have their grim interest as a reminder that barbarism in a modern state needs more than just hatred and a box of matches.

Falk Schwarz offers what in a mild way amounts to a rehabilitation of the *Neue Rundschau* and those who worked on it, in particular Peter Suhrkamp, whose disagreements after the war with the exiled owner of the S. Fischer Verlag, Gottfried Bermann-Fischer, typify the problem of communication between outer and "inner" emigrants.

Beginning with some sympathy for the situation of the beleaguered journal, Schwarz is able to find a kind of resistance, or at least a maintaining of decent standards, into a far later period than would have been imagined. At no point could what Suhrkamp and later editors published be called an aggressive programme—that was not a possibility. But the very abstention from certain kinds of writing, the refusal to celebrate external events, the marking of the Anschluss only by printing a piece of Adalbert Stifter, the defence of Jewish artists and others who had fallen into disfavour, the occasional guarded criticism, and the mere continuation of a serious cultural journal which reflected and discriminated—all this was a major achievement. Schwarz sometimes sees subtle "resistance" elements too readily, although he does establish that some writers—Oskar Loerke and Carl Linfert—developed a "cryptic" method which had some effect. Certainly, the *Neue Rundschau* kept to the last-ditch policy Suhrkamp stated of "holding fast as long as possible to recognized values". When the historical issue between outer and inner emigration comes to be settled by cool historical methods, the analyses and comments offered here will be valuable.

Thoughts of Tolstoy

ERNEST J. SIMMONS:
Tolstoy
260pp. Routledge and Kegan Paul. £3.50 (paperback, £1.80).

Ernest J. Simmons is well-known in the English-speaking world for his two-volume biography of Tolstoy (1946) and, to a lesser extent, his *Introduction to Tolstoy's Writings* (1968). His last book, published shortly after his death, has nothing of biographical or critical interest to add to what he has already said, but it is a clear and concise account of Tolstoy's life and works written for the non-specialist reader, and given a deliberate historical emphasis in accordance with the editors' intentions of "trying to establish the social and historical context of the writer's life and times and the cultural and intellectual tradition in which he stands".

Simmons's aim is to demonstrate the close connexion between the artist and the thinker, while showing how his thought and his art developed naturally from the kind of life he led, and on the whole he achieves his aim in a rather pedestrian and unexciting way. The book is light on criticism of the novels—the chapters on *War and Peace* and *Anna Karenina* together are barely as long as the one on Tolstoy the educator—while critical commentary generally is apt to follow the lines of: "*The Cossacks*, a very superior accomplishment, concluded Tolstoy's first literary period. It is a well-told story, peopled with a number of memorable characters, and richly varied stylistically and descriptively." On the other hand biographical information is reliable, and there is much accurate précis of Tolstoy's later social and religious works, which are not widely read today.

The author may be criticized for devoting three-fifths of his space to the last thirty years of Tolstoy's life, to his spiritual crisis and its aftermath. Had he lived to see the book through the press he would no doubt have polished up some of the passages in his translations from Tolstoy which, while accurate, read rather awkwardly in English and would have benefited from revision. But if this book will not increase an already considerable scholarly reputation, it should prove useful to those making their first acquaintance with Tolstoy and the nineteenth-century Russian scene.

Against tyranny

ANTHONY WATSON:
Juan de la Cueva and the Portuguese Succession
280pp. Tamesis. Distributed by Grant and Cutler. £3.50.

Students of Spanish drama before Lope de Vega have in the past had to show a good deal of determination to persist with the works of authors whose main interest is in providing landmarks on the road to something greater. Latterly the efforts of a number of scholars have opened up new avenues to the appreciation of dramatists like Juan del Encina, Gil Vicente (who although Portuguese wrote extensively in Castilian), and Torres Naharro. Now Anthony Watson has suggested a new line of approach to the work of one who is in fact an older contemporary of Lope, Juan de la Cueva, the chief playwright of Seville, who wrote fourteen plays between 1579-81.

Study of the historical and political background has become very fashionable among Hispanists concerned with Golden Age drama; and the present work provides a good deal of ammunition for those who favour this approach. All except a very few of Cueva's plays are alleged by Professor Watson to be inspired by opposition to Philip II's claim to the Portuguese throne after the death of the young King Sebastian at the Battle of Alcazarquivir in North Africa in 1578. In this rash campaign against the Moors, the Spanish king, who was Sebastian's uncle, refused to give him aid, and some claimed that Philip actually encouraged the young king in order to further his own claims to the throne.

Cueva is usually hailed as the writer who introduced traditional ballad material into the Spanish drama, and his first plays, if we may take them to have been written in the order of their publication in the Seville edition of 1588, did deal with Spanish history and legend, from which he turned later to classical history and finally to novelesque material, all, according to the author, in the search for vehicles through which he could [illegible] or restrain Philip II, and [illegible] tyranny in general, confident their secret would remain hidden.

Although the argument [illegible] worked out very ingeniously [illegible] cannot help asking for whom [illegible] would have been likely to [illegible] plays if he did not want people to know what he really meant [illegible] them. If they aimed to teach [illegible] lessons of history, who were [illegible] the learners? If they were [illegible] to be exemplary who was to [illegible] the example? Professor [illegible] argues that, "even if only a [illegible] of Cueva's audience grasped the [illegible] tical implications of only some [illegible] plays, this in itself would [illegible] that the political climate in [illegible] over the years 1579 and 1580 [illegible] some degree hostile to [illegible] Portuguese policy". One [illegible] what the bulk of the audience [illegible] out of the other plays. It was [illegible] more than the average [illegible] nowadays?

Whatever one's doubts [illegible] theory, Professor Watson has certainly succeeded in adding [illegible] dimension to the study of [illegible] plays in an attractively [illegible] book which, in this rather [illegible] sories, could easily have [illegible] the reader's being able to [illegible] the quotations in Spanish, and [illegible] avoided sending him to [illegible] Notes" to check the [illegible] although he is left to [illegible] quotations in the text [illegible] Appended to the study is [illegible] trated discussion of the [illegible] rial policies described as [illegible] Empire", which aimed at [illegible] ing the status quo, and [illegible] Monarchy", which was [illegible] pansionist. The contrasting [illegible] phases correspond to the [illegible] Charles V and Philip II, and [illegible] against the latter's policy [illegible] claimed, that Cueva was [illegible] in his plays.

The second appendix [illegible] letter from the Jesuit Father [illegible] deneira to the Archbishop [illegible] Toledo, dated February [illegible] urging upon him the [illegible] consequences which [illegible] foresaw if the Spaniards [illegible] on Portugal, as they were to [illegible] June of that year.

[illegible]p to Nootka

[illegible] L. COOK:
[illegible] of Empire
[illegible] and the Pacific Northwest, [illegible]
Yale University Press. £7.50.

[illegible] divine providence had gran[illegible] whole of the American con[illegible] to Spain, Spanish explorers [illegible] systematically ventured into [illegible] north of New Spain and [illegible] easily diverted southwards to [illegible] accessible riches of Peru. [illegible] to find in the North the [illegible] cities of Cibola or the isle of [illegible] women soon faded. By [illegible] seventeenth century the [illegible] had not penetrated [illegible] than California and quickly [illegible] interest for a territory so ob[illegible] devoid of wealth. The Rus[illegible] expanding across from Siberia, [illegible] into the gap. A Dane in the [illegible] service, Bering, discovered in [illegible] strait that bears his name. [illegible] the skin of the otter, Rus[illegible] by the mid-eighteenth century [illegible] selling pelts to the Imperial [illegible] court. Not until the 1770s [illegible] Spanish resume their push [illegible] Upper California, a move asso[illegible] with the missionary work of [illegible] Junípero Serra. In 1774 the [illegible] naval commander Perez [illegible] Nootka Sound, "destined in [illegible] two decades to become the [illegible] focus of international [illegible], and in 1775 the Spanish [illegible] Alaska.

[illegible] this time the English had [illegible] major rivals in the person [illegible] Cook, who sailed up in [illegible] search of the North-West [illegible] Exploration was of course [illegible] secondary consideration. The [illegible] was the trade in the pelts [illegible] sea otter. One American re[illegible] that "skins which did not [illegible] purchaser sixpence sterling [illegible] China for 100 dollars". By [illegible] French also had arrived in [illegible]

[illegible] clashes occurred when in [illegible] Spanish tried to exclude [illegible] from Nootka Sound. [illegible] outrage and jingoism broke [illegible] London. An American visitor [illegible] on the behaviour of members of Parliament at Westminster that "in my life I do not remember to have been amongst such insolent bullies. They were all for war, talked much of Old England and the British Lion." The crisis was solved in 1790 by the Nootka Convention, which was the first serious weakening of Spain's position and led eventually to its loss of the North-west. Britain secured a right of presence, affirmed physically in 1792 by the official expedition of George Vancouver. In 1795 Spain withdrew from Nootka. Thereafter it limited itself to piecemeal attempts to maintain its primacy on the north American mainland, where the new threat came from the expansionist United States. At about the same time, Russia began a serious but brief push downwards to California. In 1815 the Russians founded a fort at Honolulu. But a decline in the fur yield forced them to withdraw from the North-west. The gold rush, when it came, confirmed American control of the California region.

The collapse of Spanish control can be blamed almost exclusively on muddled policy in Madrid and on the fateful intervention of Spain on the side of France against England in 1796. Warren H. Cook traces the many factors contributing to this collapse with admirable precision and scholarship. The Spanish impact on the North-west was, as he shows, in many ways a benign one. Great care was taken to respect the natives as equals. Spanish manners were cultivated among the native leaders. Chief Ma-kwee-na, who had in earlier times torn young children apart and eaten them raw for dinner, now sat down with the Spaniards to "wine and sherry, coffee upon finishing, and chocolate in the mornings". But the sum total of the Spanish effort was superficial, and no serious missionary activity was undertaken. It is perhaps a minor chapter in the history of the Spanish world-empire, but could easily have become a major one under different conditions. The author is to be congratulated on a superb documentary, but a word of praise must also go to his publishers for a highly attractive and impeccably produced book.

[illegible]to the unknown

[illegible] GOODMAN:
[illegible]ers of South America
[illegible] Collier-Macmillan. £6.75.

[illegible] entered by exploration of [illegible] is always very high, and [illegible] American mainland can [illegible] claim to have devoured [illegible] lives than any other [illegible] continent, including Africa. [illegible] the early days was stag[illegible] single expedition to Peru, [illegible] Pizarro in 1535, is said to [illegible] something like 150 Spani[illegible] Negroes, 142 horses and [illegible] Indians. The sea pas[illegible] no less redoubtable: by [illegible] 2,000 men and twelve ships [illegible] in an attempt to master [illegible] through the Straits of [illegible]. So it went on through [illegible]. As late as 1925 Colonel [illegible] and his entire expedition [illegible] presumably wiped out [illegible] natives in the forests of [illegible]. What impelled such men to [illegible] lives against fortune? [illegible] were heroic in the ex[illegible] Orellana's pioneering jour[illegible] the Amazon in 1542 took [illegible] indescribable dangers [illegible] of eight months and 1,800 [illegible] explorers spent liter[illegible] on their travels.

[illegible] is the first to attempt [illegible] all the explorations of [illegible], by land and sea, from [illegible] to the twentieth centu[illegible] packing together of so [illegible] information allows us to see [illegible] in perspective. It is [illegible], for example, that [illegible] the continent was offi[illegible] under Spanish and [illegible] control, foreigners were [illegible] from the start. Sebas[illegible] was in the La Plata area [illegible] were in Venezuela [illegible] the French were in [illegible]. By the eighteenth [illegible] foreign naturalists and explorers were coming to the fore. Spain still sent distinguished men such as Juan and Ulloa, but even while these two were doing their work it was a Frenchman, La Condamine, who effectively travelled down and mapped the Amazon (1743). The nineteenth century brought the greatest of the foreign figures in the history of South American exploration: Alexander von Humboldt, "the greatest scientific traveller who ever lived", as Darwin, himself a subsequent visitor to the continent in the epoch-making Beagle, was to acknowledge. Though scientific curiosity thereafter became the main impulse in expeditions, the simple desire to explore was never superseded, and led to such epic discoveries as that of the hilltop fortress of Machu Picchu in 1911 by the American Hiram Bingham.

Edward J. Goodman has provided a very good summary indeed of every major expedition to South America. He has read and digested a large amount of the original materials of the expeditions. If the narrative is sometimes too compact, he has frequently lightened it by exotic details. The most notable weakness of the book is its lack of historical background. Explorations follow each other in an almost timeless vacuum. Mr Goodman seems to be unaware of, or not to use, basic works that go beyond simple narrative. It is odd, for example, in a book where so much is explicable by the lure of legend, to find no reference to the study by Irving Leonard, *Books of the Brave*. The motives of the early explorers are too often presumed to be an exclusive desire for gold. But Mr Goodman himself, relying on his sources, admits that with the Brazilian *bandeirantes* lust for adventure was a major factor; and this was certainly also true of earlier, no less than of later, explorers.

Following the flag

RALPH DAVIS:
English Overseas Trade 1500-1700
63pp. Macmillan. Paperback, 50p.

H. S. K. KENT:
War and Trade in Northern Seas
240pp. Cambridge University Press. £5.60.

FRANCIS E. HYDE:
Far Eastern Trade 1860-1914
229pp. A. and C. Black. £3.75.

Overseas trade has always constituted a major branch of economic history. In large degree this has followed naturally from its importance in the life of the people and the growth of the economy. But another reason for historians' partiality to overseas trade is that it is relatively accessible to detailed study; unlike some other important areas of examination—internal trade, for example, living standards, or pre-industrial population growth—it has left behind a large and diverse body of records, both private and official. Further, the growing complexity and geographical expansion of British trade since the seventeenth century provide historians with a widening arena for their investigations, with numerous offshoots and aspects to be explored.

Ralph Davis's contribution to the successful "Studies in Economic History" series deals summarily with the early periods of trade expansion in the sixteenth and seventeenth centuries. His brief but admirably comprehensive survey is supported by useful tables of statistics and an annotated bibliography. Some of his most valuable observations are to be found in the first few pages of introduction where, after outlining the three phases of growth in the first half of the sixteenth century, the sixty years after 1630, and the middle decades of the eighteenth century, he goes on to consider briefly the importance of overseas trade in the developing economy of that era.

He points out that, although as late as 1700 two-thirds of the work force was still engaged in agriculture and large numbers were absorbed by domestic service, yet trade was of great significance for that fraction employed in manufacturing: more than a quarter of all manufactured goods was exported (including half the output of the woollen industry), and nearly a quarter of the manufactures consumed at home was imported, while home-produced goods contained a substantial content of imported materials. The scale of the overseas demand for textiles made possible a high degree of specialization in the industry, and encouraged division of labour in production. The long periods of growing trade also involved increased employment in shipbuilding, docks, and inland transport, while the development of long-distance traffic meant a need for more and larger ships as well as much more capital to finance trading activities.

The other works considered here deal at greater length with more restricted areas of trade in later periods. *War and Trade in Northern Seas* concerns a trade which was of particular significance to the British economy in the eighteenth century. Both the Royal Navy and the merchant fleet, as well as numerous British industries, depended on Norwegian timber and the high-grade Swedish iron; especially so since the deliberate encouragement given to the North American colonies, though it produced alternative supplies of low-quality pitch and tar, failed to yield imports of timber and iron in any way sufficient to replace the Scandinavian supplies. Further, the spread of tea-drinking among the general population, a habit so vainly deplored by contemporaries, relied in large measure on smuggled supplies emanating from the Scandinavian East Indian Companies. The Northern trade, however, was a "losing" one, since imports into Britain exceeded exports to Scandinavia, and this, together with a concern for security of supplies in time of war, led to commercial treaties and policies intended to minimize dependence on the Scandinavian kingdoms.

H. S. K. Kent examines the organization of the trade and analyses the legislation affecting it with particular reference to the effects of the Seven Years' War. He finds that the war influenced the trade only marginally, and that adequate supplies of Scandinavian iron, timber, and tea still reached the British market. Government regulations also had little effect on the trade, which was influenced much more by the activities of the merchants, carried on with fine disregard for the formal framework in which they were supposed to operate. Finally, the Scandinavian trade was larger than was generally believed: Dr Kent produces evidence to show that imports of iron, in particular, were far higher than indicated by the English customs accounts.

Far Eastern Trade deals with a remote area of British trade expansion in the age of the telegraph and the steamship. Francis Hyde emphasizes that the opening of main-line steamship services between Europe, China, Japan, and the Dutch East Indies "not only created a life-line but also stimulated local commercial development". In consequence, coastal and river trades grew in size, banks and other financial institutions were established, and Singapore, Batavia, Hongkong, Shanghai, and Yokohama emerged as great entrepôts. Of the countries concerned, however, only Japan emerged as an industrial nation, the other areas remaining essentially primary producers, albeit dependent upon such new staples as rubber and tin. Even so, while Western capital played a key role in opening up trade, by 1914 the further developments in the primary producing countries were falling increasingly into local, notably Chinese, hands.

Having described briefly the factors leading to the opening of the Far East to Western enterprise, Professor Hyde deals systematically with the organization of the traditional produce trades, tea and silk, the coffee, sugar, tea, and tobacco of Indonesia, the growth of trade in Siamese rice, and Malayan rubber and tin, and the development of local shipping services.

Further chapters are concerned with the opening of Japan to foreign trade and the extension of shipping routes across the Pacific. There follows a consideration of the settlement of international payments in the Far East, bringing out the important point made by Professor S. B. Saul that, through the growth of more complex trade patterns, it became possible for British deficits with Europe and America to be financed by earnings in India, the Far East, and Australia. The large credit balances earned in India, China, and Japan were particularly important in this respect.

Finally, Professor Hyde's admirably precise but compact survey concludes with a discussion of the function of British capital, informed by studies of three British companies, the Rathbones, the Holts, and the Swires. It was John Swire, pioneer of the China trade in the 1870s, who has the last word:

> We came to an inhospitable shore and found a people embalmed in custom and the wisdom of the ages. We gave succour to their needs, and in return, took our just reward. . . . After more than twenty-five years of association with Johnny Chinaman, the best that can be said is that we have made many friends and, as far as my knowledge goes, left behind us no enemies.

On the land

G. E. FUSSELL:
Jethro Tull: his influence on mechanized agriculture
133pp plus 34 plates. Reading: Osprey. £2.45.

MICHAEL PARTRIDGE:
Farm Tools through the Ages
240pp. Reading: Osprey. £4.95.

The difference between the peasant and the modern commercial farmer is as marked in the equipment used as in the scale of his operations. The peasant does his work even now with a surprisingly small number of implements; a plough of sorts, an axe, a few hoes, handling forks, rakes and sickles make up his whole cultivation and harvesting gear. The design of the tools owes nothing to ergonomics. Hoes, for instance, are usually heavy, short-handled, general purpose tools, used as much for digging as for weed control; they demand an uncomfortable stooping position in use. Some heavy wooden ploughs still being used put almost as much strain on the man as on his team.

Workers who do a job for a price are more exacting about the design of their tools. The gangs who worked on root crops up until a few years ago used hoes that were light, sharp and long-handled, so that the labourer did not have to stoop; those used for final singling had a narrow blade whose corners cut both ways on the stroke. Mowers, who often worked on contract, were equally particular about their scythes. Drainage, another farm job for specialists, developed quite early on a range of tools of its own.

The technical poverty of many peasants is matched by a conservatism of outlook which spilled over into a period when farms had become much larger, following enclosures in Britain. Innovators were not always in a position to find artificers to realize their ideas. Jethro Tull, whose *Horse-Hoeing Husbandry* influenced agricultural advance for three generations, was clear enough in his mind on the advantages of crops drilled in rows and kept clean with a horse-drawn implement, but the drill and the hoe he could get made were decidedly imperfect. It was another century before the work of more practical engineers made them generally usable.

It is significant that most of the implements and machines so well illustrated by Michael Partridge belong to the nineteenth century. This was the period when more and more jobs that had been done by hand were transferred, first to the horse team and then to mechanical power. The inventive urge was strongest where the labour shortage was most acute, in the newly-settled areas of North America and Australia. A specialist manufacturing industry, on a very big scale, developed in both the United States and Canada and its products were soon being sold all over the world. Less export-orientated, the engineers of South Australia developed the stump-jump plough, the header harvester and the rotary cultivator.

Contributing to the stream, as well as the factories, was a new generation of farmers with a different outlook. Now they could usually find local engineers to produce workable prototypes. Not all of them caught on widely and some have been reinvented more than once. When one of these reinventions was being demonstrated in the field a Suffolk farmer remarked: "So that's what that's for. I've often wondered. My old grandfather had one of them things hanging up in his barn."

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Preparing for war

Chief of Staff
The Diaries of Lieutenant-General Sir Henry Pownall
Volume I: 1933-1940
Edited by Brian Bond
399pp plus 18 plates. Leo Cooper. £6.50.

Chief of Staff is likely to appeal more to the specialist than to the general reader. Henry Pownall joined the Committee of Imperial Defence, in 1933, as an Assistant Secretary under Sir Maurice Hankey, in 1938 he became Director of Military Operations and Intelligence at the War Office, and in September 1939 he became Chief of the General Staff to Lord Gort as Commander-in-Chief of the British Expeditionary Force. Throughout this time he kept a diary, in great secrecy. He was reluctant to let it be seen, or quoted, even after the war, but before he died in 1961 he intimated that he would have no objection to posthumous publication. It has been skilfully edited by Brian Bond, Lecturer in War Studies at King's College, London. Everything has been done to make for easy reading: the index is full and helpful, there are lists of "Dramatis Personae" interspersed at two places, and the maps, illustrating the last ten months of the period covered, are fully adequate.

The immediate appeal may be to specialists, but ordinary readers with an interest in following the course of events from the first beginnings of British rearmament in 1933 to the disaster of the BEF will also gain from its study. It has no great literary value. It is readable but not inspiring, succinct and allowing only occasional glimpses of a dryly humorous temperament. Its great merit is that it sets forth the point of view of the General Staff of prewar days and serves as a reminder, as Mr Bond observes, "that the 'establishment' is not invariably wrong". It will be particularly valuable to the older generation, those whose ideas about senior British Army officers were formed in the 1930s by the more sensational narratives of the First World War and, perhaps even more persuasively, by David Low's Colonel Blimp. For Pownall was as much a staff-officer's staff-officer as Alexander was a General's General; Mr Bond calls him tidy-minded and orthodox, and his diary demonstrates that he was both quick and hard-working. It is not on him and his fellows that the blame should rest for the delays and confusion that result when a parliamentary democracy decides to prepare for war.

The Defence Requirements Committee which Pownall served on was set up in 1933 as the direct outcome of the Cabinet's decision the year before that the "Ten Year Rule" must now be abandoned—i e, the assumption, first formulated by Lloyd George in 1919 and extended by Churchill in 1928, that no major war involving British participation would break out for ten years. It remained difficult to persuade the National Government to accept the consequences. In July 1935, Ramsay MacDonald, when presented with the Committee's Interim Report, proceeded to pick it to bits, and finally broke out to Pownall: "Well, it won't be the first time the Services will have entered into a war unprepared." It is a remark which could serve almost as the epitome of the Government's attitude, at least until the energetic Hore-Belisha became War Minister.

Pownall approved of Hore-Belisha's struggles for the army in Cabinet, but he had other reasons for disliking him. He thought him too much like Lloyd George in his preference for the devious and indirect approach. No doubt it is his remarks on this theme that the blurb has principally in mind when it calls Pownall "startingly outspoken and critical of many of his superiors". One of the main reasons for this antipathy was that he detected, correctly, the influence of Liddell Hart behind many of Hore-Belisha's policies and appointments. Gort, to whom Pownall was unswervingly loyal, shared his dislike, even though his ideas had in the past been very close to Liddell Hart's. This may well, to the modern reader, be merely another item in the charge of undue conservatism to be levelled against Pownall and his Chief, for orthodoxy now is on the side of the *frondeur* of the 1930s.

Mr Bond is conscious of this change in the general judgment, but he holds the balance fairly. Acknowledging Liddell Hart's many virtues, he points out that two of his theories at the time were the principal stumbling-blocks for Pownall. One was the theory of limited liability: that Britain should restrict her military effort in a continental land war to the minimum, contributing only high-quality mechanized forces and RAF bombing. It was a theory which appealed to politicians and others who spoke of avoiding another Passchendaele, a potent word of evil import, and who wanted to spare the expense of great armies. Pownall and his associates found that this theory was a great hindrance in obtaining the necessary finance to re-equip the army. But his main objection was that war of its nature involved total commitment, and that, as a matter of fact, a British Expeditionary Force would in the end prove inevitable, given our dependence on the French alliance.

Pownall's other great objection was that—to use Mr Bond's own words, since he sympathizes with Liddell Hart—"he did state emphatically and repeatedly in *The Times* and elsewhere that the defence currently enjoyed a marked superiority over the attack"; whereas Pownall writes, "*pace* Liddell Hart, no war has yet been won by people who are unable to attack". The events of 1939 vindicated Pownall's views on the first of these points; the events of 1940 disproved Liddell Hart on the second.

Pownall's diary is not by any means devoted to polemics, nor to criticism of individuals. It is a sober narrative of events, showing a clear head and cool judgment. Loyalty was indeed one of his chief characteristics. It was given in full measure to Gort and, at least since J. R. Colville's recent life of Gort, *Man of Valour*, it can be seen that it was given to a worthy object. But for the delays and frustrations of Britain's rearmament, so vividly described in this book, Gort might have had the chance of making a name as a great attacking General. "Gort", said Field-Marshal Alexander, "was the British Rommel, with the same dash and the same resourcefulness but with a thorough staff training which Rommel lacked." If he had had his chance, Pownall, on the evidence of this book, would now be remembered as a superior Westphal.

The soldiers' general

W. H. HANNAH:
Bobs: Kipling's General
263pp. Leo Cooper. £4.75.

It may not perhaps be quite à la mode to write with the late W. H. Hannah's enthusiastic admiration and affection for the Victorian age and for the soldiers of that high noon of Imperialism which some now find so embarrassing. Nevertheless, Hannah did so with refreshing sincerity and objectivity, and has left us in *Bobs: Kipling's General* a very readable and convincing brief biography of Lord Roberts with a vivid glimpse of the short wars of his time.

There can be no question but that the army in which Lord Roberts served, from his early days as a subaltern in the Bengal Artillery until at least the turn of the century, when the painful lessons of the Boer War had sunk in, was an excessively unprofessional one. The officers and men who made up its famous regiments maintained their traditional and unsurpassed standards of courage and fortitude, but the army's strategic and tactical doctrines had scarcely changed since the Napoleonic wars, and it possessed no proper general staff as we now know it.

Consequently the leadership was all too often mediocre and ineffective. Dedicated and forward-looking soldiers such as Roberts, Wolseley and Napier, for example, could make few basic changes in the face of the obdurate conservatism of the Duke of Cambridge, who succeeded in blocking all reforms until his retirement from the post of Commander-in-Chief in 1895. Roberts and his like could devote their efforts and ideas only to the training and well-being of their troops and to applying their talents to the conduct of their campaigns within the existing framework and with regard to such resources as were available. Throughout the nineteenth century the command and staff organization remained execrable, and the troops suffered miserably at times.

An obscure but prophetic example can be quoted from the letter of an exasperated young officer of the 60th Rifles, Lieutenant Watson, written to his father from Rangoon on his return from the Burma campaign in 1892: "Consequently there will be the devil of a row (just as there will be a devil of a row when we get our first hammering from some continental foe—you must have disaster before you can expect the Englishman to rouse himself . . .)." (In B. R. Reatn's edition of Watson's letters). At that moment Roberts was himself finishing his period as Commander-in-Chief in India, having previously been Commander-in-Chief in the Madras Presidency, which in those days included Burma. Only radical changes in Whitehall could have altered the system, and it took the disasters of the Boer War to provide the block-buster capable of rousing Lieutenant Watson's Englishman.

Unlike Wolseley, Roberts laboured under the disadvantage of being regarded as an "Indian" officer and thus inferior to contemporaries in the British Service. This was part of the social system which bedevilled the army in Victorian and Edwardian times. It began at the top with the "Court circle" of the Duke of Cambridge, and was exemplified by the high social status accorded to the cavalry regiments which produced attitudes like that of Lord Cardigan of Balaclava fame. Commenting on the disproportionate number of cavalry officers who obtained high command in the First World War, even though the day of the *arme blanche* was clearly over, Hannah remarks: "So great was the favour shown to regular cavalry officers that even the footguards became restive!"

Roberts was essentially a soldiers' general, a man of great courage, integrity and humanity and one unceasingly preoccupied with ameliorating the hard lives of the men who took the Queen's shilling, often the fall-outs of the industrial revolution. Hannah has provided a concise and lucid account of Roberts's campaigns and particularly of the famous forty-one years in India. The great marches from Kabul to Kandahar in the Afghan wars and the Bloemfontein march in the Boer War show how much Roberts was ahead of his times in the army of Queen Victoria. But not the least of his contributions to British military history was his dedication to the rebuilding of the Indian Army after the Mutiny, its morale, its training, its strength and the fighting efficiency of its units. Thus he sowed a seed the fruits of which were to continue to be harvested long after his death, through the Indian Army's massive contribution to victory in both world wars.

Waning West

HUGH BRODY:
Inishkillane
226pp. Allen Lane. £2.95.

The summer visitor finds towns and villages near the Atlantic coast of Ireland outwardly more prosperous each year, newly painted and well supplied, but when he goes into the hills he always sees yet another house deserted where he talked with the small-holder a few years before. *Inishkillane* offers an explanation of this contradiction. Hugh Brody is a young English sociologist who worked "on farms, in fishing-boats, as a barman" in many places from Donegal to West Cork between 1966 and 1971. He lived in the West "as a participant observer, never an investigator", and he knows the descriptive and imaginative literature of that countryside as well as official reports and statistics, so that his sociology is leavened with psychological sympathy. He describes a typical parish in West Clare: "strictly speaking Inishkillane does not exist, unfortunately hundreds of parishes very much like it do". The strength and interest of his book lie in the case-histories which recount the loneliness of people whose whole families have emigrated. He notices that the girls go in greater numbers than the men, leaving a population of middle-aged bachelors. He shows convincingly that this remnant has become "demoralised" and acquired "a distinctive state of mind", even if he foreshortens the gradual development of this depressed mood. This is not a proletariat caught in a meaningless system; these are intelligent people aware that their traditional life no longer gives them what they expect from it.

Mr Brody's view of Irish history between the famine and independence as "a continual guerrilla war against colonialism, while war against the English economic system was never joined", ignores the rise of the Nationalist Party and the impact of the Land Acts from the 1880s. Unionists and separatists were equally heirs of the ind[illegible] revolution, but the people [illegible] Celtic fringe lived in [illegible] phase of subsistence-farming [illegible] out by coastal fishing. He [illegible] that this peasant tradition wa[illegible] survival from prehistory, but [illegible] solidation after the great [illegible] tions which followed the f[illegible] The old feckless life of [illegible] indigent population was repl[illegible] a stern paternal organization [illegible] erating families. Subdivi[illegible] holdings ceased, and the [illegible] for whom there was no [illegible] went to America and sen[illegible] regular remittances of mon[illegible] gration was thus an integral [illegible] of the traditional life in which [illegible] at home "maintained co[illegible] and faith". The winter so[illegible] with its dancing and story[illegible] captivated Synge and was r[illegible] cized in the nostalgia of the [illegible]

Now the pattern of life has [illegible] reversed. The summer pro[illegible] short social season when the [illegible] ists bring a welcome [illegible] approval and friendship; b[illegible] parison the long months [illegible] are even lonelier. Mr Brody's [illegible] interesting and saddening [illegible] tion is of the young emigrant[illegible] come home for a short holiday[illegible] longer exiles glad to be back[illegible] are "disaffected", despise [illegible] parents' simple ways, avoid [illegible] where the householders mee[illegible] forgather in the bright "[illegible] village shop. This shop, w[illegible] hotel and garage, is the cre[illegible] the one local man who has [illegible] accepted the challenge of the [illegible] motive and become the envi[illegible] hated new-style gombeen-ma[illegible] Brody suggests that, compa[illegible] the shopkeeper, the priest h[illegible] his leadership. He gives [illegible] where a priest's effort to [illegible] cooperation was deliberate[illegible] jected by the morose jealou[illegible] has replaced the old [illegible] mutual aid. But the Churc[illegible] one part of life which M[illegible] does not explore deeply, n[illegible] he consider whether young [illegible] from the West are still [illegible] religion; he implies that [illegible] is now "a simple preference [illegible] the urban way of life.

Lunchtime O'Boswells

PAUL JOHNSON and GEORGE GALE:
The Highland Jaunt
159pp. Collins, £2.

The editor of the *Spectator* and the former editor of the *New Statesman*, went jaunting to the Highlands in 1971. *Spectator* drove, *New Statesman* navigated. The sun shone nearly all the way, from Loch Lomond to Cape Wrath, and—bar a few tiffs over routes and the *Good Food Guide*—they got on splendidly together. It was not a professional assignment—"Neither of us were on expenses", explains Mr Gale, as they turn from the Lomond Castle Hotel to the Duck Bay Marina—and no sub-editors were there to check the place-names, often misspelt; but they wrote their jaunt up all the same, sixty-eight pages from Mr Johnson, seventy-two from Mr Gale. And since they had read Johnson's and Boswell's narratives of *their* Highland jaunt (borrowing Johnson's phrase for their title), and since the book is published in the bicentenary year of that famous outing, there are Johnson and Boswell on the jacket, above Johnson (no relation) and Gale.

The suggested parallel is misleading—only in Argyll, Mull and Iona did their route overlap with the earlier pair's—and unfortunate. Overlap between Johnson's and Boswell's narratives is one thing—such difference in age, background and temperament—overlap between Mr Johnson and Mr Gale is quite another. The log-house inn on Mull, with landing-strip for planes, the bore in the bar at Inchnadamph, the bizarre museum at Dunrobin, may be worth one telling, but certainly not two (this is bad luck on Mr Gale whose narrative comes second). The observers are too much alike; their views are repetitious, not complementary.

On Iona they felt holy; [illegible] agnostic Mr Gale hankered [illegible] retreat. In Fort William the[illegible] plored vulgarity. In Applecro[illegible] pondered on the Kirk. In [illegible] they couldn't get a newspap[illegible] Coigeach and Assynt they [illegible] at the mountains. On Cap[illegible] they were shocked by the hav[illegible] to sea-cliff and sea-bird by [illegible] at target-practice (British [illegible] cording to Mr Johnson, [illegible] according to Mr Gale). [illegible] naver they recalled [illegible] *Passim* they drank Glen[illegible] and were free with their [illegible] tions about lairds (wicked) [illegible] Kirk, the Hydro-electric B[illegible] not a word about the Crofte[illegible] mission or the Highland [illegible] ment Board.) There were [illegible] downs: no hell-fire in the [illegible] at Tobermory, no upp[illegible] solence from a party of [illegible] encountered in Strathn[illegible] simply moved aside and let the [illegible] cal journalists pass.

They laugh at themselves [illegible] incidents. They forestall cri[illegible] "But I am writing nonsens[illegible] Johnson); "This is the sort [illegible] and sloppy and indeed [illegible] honest statement which I [illegible] fond of making" (Mr Gale [illegible] light-hearted book as well as [illegible] weight one; but it's a pity [illegible] the same title as a much [illegible] stantial one. Moray [illegible] *Highland Jaunt* (1954) [illegible] record of a journey by foot [illegible] horseback which faithfully [illegible] the Johnson-Boswell route [illegible] and it was also a lively and [illegible] informed commentary on the [illegible] Mr McLaren is mentioned [illegible] present book only as the [illegible] of the *Shell Guide to Scotland* [illegible] *Highland Jaunt* would be the [illegible] bet for any readers observ[illegible] bicentenary of that memorable [illegible] in 1773.

God, O Vancouver

[illegible]:
[illegible]
[illegible] Press/Dennis Dobson. [illegible] paperback, £1.25).

[illegible] for a novelist to be too [illegible] have too many aces up his [illegible] many tricks of the trade [illegible] hand, to have read too [illegible], Purdy, Donleavy (or [illegible] care to name) for his own [illegible] the same time, isn't it a [illegible] for a novelist to have too [illegible]? These and similar [illegible] arise from reading *The* [illegible], an over-technical exer[illegible] blackmail, extortion, murder [illegible] depravity"—the author's [illegible] in Vancouver with [illegible] backs to wartime Yugo[illegible] public-school England. [illegible], who teaches at Simon [illegible] University in Vancouver, pre[illegible] story as a series of docu[illegible] mostly self-incriminating, [illegible] unlikely and unlovely cast [illegible] about the others. To [illegible] the reader must accept [illegible], not uncommon to [illegible] tales of this kind, that [illegible] classes have endless [illegible] writing confessions after [illegible] up-to-date models, and [illegible] one case, the time and [illegible] a letter to Krafft-[illegible] a list of British syno[illegible] the verb "to masturbate". [illegible] way, these writings are [illegible] by one E.S., who intro[illegible] with a foreword and [illegible] linking commentary. Not [illegible] with this highly artificial [illegible] telling his story, Mr [illegible] wants the reader to get [illegible] of overtone from *The* [illegible] the characters have [illegible] from the play. The [illegible] is Prospero, a vic[illegible] husband and his lover is [illegible] which is near enough to [illegible] heroine as not to [illegible] Mills's Prospero runs a [illegible] can quote Shakespeare [illegible] and make a weighty point with Hobbes as reference. If, he says, Hobbes were alive now,

> he would be astonished at the extent to which human beings have vindicated his view of them as compounded of greed, of vanity, of fear. He would be horrified at the way that we . . . have established a society in which these three aspects of human nature are not only given free reign [sic] but in which all other aspects of human nature are irrelevant.

What Mr Prospero ignores is that novels in which there is so much animus are difficult to read and, finally, boring. This one is no exception. Like many novels out of Canada, *The Land of Is* is shot through with contempt for Canadian life and it takes some time to take in Vancouver as seen by Mr Mills, a place of sleazy hotels where disgusting refugees from Europe divide the spoils with sunset-of-empire remittance men.

Taking it

SIMON HODGSON:
Unhistoric Acts
285pp. Macdonald. £2.25.

Henty Kitson, a monorchid hero with gothic face and Egyptian figure, discovers that he is a latent homosexual masochist. His secret weakness is released by the assault of Dick Delilah, an American confidence trickster, in a scene which Henty himself calls "rubbish", "filthy books to the last detail". Frequent authorial deprecations of this kind are no excuse. "Submit for a start. . . . It means you go right out of yourself. Self, that's your trouble. Turn over", says Delilah. "Somehow, the words failed to seem banal", adds Mr Hodgson. But he flatters himself.

Minus the sex, his plot is a familiar *Woman's Own* stereotype. Handsome Henty loses his job (thanks to Delilah), and learns self-knowledge in Spain after a series of painful sexual encounters—"I thought I wanted to give and I found out that all I could do was to take". With such understanding, he need be unemployed no longer: the problem page is vacant. Meanwhile Judith, his cousin and sister by upbringing, echoes his development with a lustful, loveless relationship at home. But the inevitable happy ending claims them. Hints of incest, masochistic homosexuality? The marriage bed confirms twenty-four carat respectability on even these tawdry alloys. To this facile, sentimental and embarrassing finale Mr Hodgson adds a facile, sentimental and modish gloom: Henty's sister promptly dies of an improbably handled pulmonary embolism.

Mr Hodgson's first novel was praised for its witty, intelligent, cynical comments on life. They are authentic Joycean bile-beans. Conformity is "the banal tragedy that can make countries great"; "Childhood memories" (in case we had forgotten) are "that atmospheric luggage we most of us can come to love", "The English summer is fragile, that is its beauty." Nor does the narrative add zest to these bland commonplaces. It is a monotonous melodrama, awash with "intoxicating folly", "monstrous fantasies", and would-be "baroque" sadism.

[illegible]own from the hills

[illegible] MIHARDJA:
[illegible]
[illegible] by R. J. Maguire.
[illegible]
[illegible] Queensland Press. [illegible] Angus and Robertson.

[illegible] short stories, which [illegible] sporadically in anthologies [illegible] *Atheis* is the only [illegible] Indonesian novelist, [illegible] to be found [illegible] was first published [illegible] in 1949 when Mihardja [illegible]. Freshly translated, [illegible] as the opening title [illegible] Asian and Pacific Writ[illegible] by the University of [illegible]

[illegible] quiet, searching novel. [illegible] lives in a mountain [illegible] place, little chan[illegible]. With both parents, [illegible] their relatives and [illegible] Muslims, he finds that [illegible] takes towards their be[illegible], on their part, extra[illegible]. And it is not long [illegible] hooked on the gentle [illegible] prayers and ceremonies; [illegible] he can shut out the [illegible]. He embraces his re[illegible] fervour that is painful [illegible] is then moved to a [illegible] beliefs are put to more [illegible] tests. [illegible] comes from all direc[illegible] the left. He is in[illegible] libertine radical group [illegible] childhood friend, now an [illegible]. The confronta[illegible]. How can tradi[illegible] superstitious beliefs [illegible] influence of the West, [illegible] "freedoms" on [illegible] modern city? Mihardja's [illegible] to see the film [illegible] the *Wind*, and thinks it [illegible] walking with an un[illegible]. His rigidity be[illegible] when he vomits after [illegible] thinks is pork—it was [illegible] answer to the logic and laughter of his radical new friends is to retire to his room and chant over and over again, "God is great, God is great".

It is not enough. He becomes, like them, an "atheist". The last remaining links with his past are his family, or to be precise, the feelings of his father; and these are quickly shattered on a visit with an arrogant anarchist. He is caught between the two worlds. His anarchist friend can see that he is weak, even hypocritical; his father is shocked by his son's atheism. The dilemma ends in tragedy at the time of Indonesia's occupation by Japan.

Tropical Gothic, by the Filipino writer Nick Joaquin, is almost perfectly titled. His stories are peopled with mad archbishops, apparitions, nudes and skeletons, struggling youths, wrinkled tarts, a woman with two navels, and a strangely sad collection of Manila's present-day upper-middle class. There are also definite sensations of decay and claustrophobia. Like many of his Latin American counterparts, Joaquin performs metaphysical tricks. His best stories possess a nagging weirdness, a refreshing lack of reality, but most are over-written, thereby increasing the murkiness.

Maternity ward

ALIX KATES SHULMAN:
Memoirs of an Ex-Prom Queen
274pp. Hart-Davis MacGibbon. £2.50.

MARJORIE KELLOGG:
Like The Lion's Tooth
147pp. Hamish Hamilton. £1.95.

Alix Kates Shulman's novel is refreshingly sensitive in these aggressively feminist times. It chronicles the social, sexual and romantic attachments of Sasha Davis, a beautiful girl from Cleveland. Even though she is crowned queen at a "Bunny Hop" her beauty does not help her in her search for a satisfactory relationship with men. We follow her through her affair with basketball king Joey Ross, her attachment to a philosophy professor and her bleak first marriage to a boring academic. There is an absurd affair in Spain with a Spanish actor, and Sasha's courtship by her second husband, Willy, who smuggles a single long-stemmed American beauty rose on to her desk at work each week, is too close to women's magazine fiction. But the final sections are stronger again. When Sasha has her babies she is amazed by the protectiveness and love which are generated in her. "The conspiracy of silence about motherhood was even wider than the one about sex. Philosophers ignored it and poets revered it but no one dared describe it." The novel ends with her husband wondering what has happened to the beauty queen he married and Sasha worrying over the quality of Dr Spock's advice.

The need for this advice is emphasized by Marjorie Kellogg's *Like the Lion's Tooth*. Ben has a brutal father who beats him up whenever he returns from his job as a seaman, and an incompetent mother who can do nothing to protect her son. Ben has had just enough affection from her to be able to withstand the brutality, and he protects his younger brother Philip from his father's attacks. The children finally reach a residential school where the school psychologist says the brothers have "a pathological interdependence" on each other "which must be pruned out". The psychologist, as part of his pruning, decides to send Ben off to a foster home so that the younger boy can "find his own boundaries, establish himself as an entity". "He can't", Ben replies, and the novel moves to a dramatic and tragic end.

Nouveau pauvre

DAPHNE ATHAS:
Entering Ephesus
442pp. Chatto and Windus. £2.75.

As formulas for happiness go, there's a lot to be said for shared adversity; and if this can be enriched with a touch of group paranoia, so much the happier for one and all. Hence, when in 1939 the Bishop family have to leave their loved and lovely house on the Connecticut coast and plunge geographically and socially down, there is glory *in this fall* and survival, a vindication of their sense of inborn aristocracy, savoured more lusciously as things become worse and worse. Here they are, penniless and stuck in this arid Southern town of Ephesus, lodged in a crumbling shack on the edge of Niggertown: Father — an immigrant Micawber—can only play-act hopelessly at the business of business, and the local kids are astounded by these girls' eccentricity, their outlandish home-made clothes, the daft poetry of their arrogance. Mother lives up to her valiant Mayflower background and keeps things going in the physical sense; but it is the unquenchable sense of specialness, of mere magical Bishopry, which holds them together against the world and against all common sense, so that the girls can take on Ephesus in all its horror and screw it stupid.

A different and more frightening magic, that of their own female pubescence, first helps and eventually reverses this process: growing up, encountering school and people and books and sex, they eventually come to see Bishopry from the outside, which dooms it. The family isn't (as they had supposed) gloriously at the bottom, whence there's nowhere to go but up: even from that falling-to-bits house they can be evicted through Father's vagueness, into a tent in the woods and the end of all things. But meanwhile, the little women have been worth knowing: not so much Irene, the Meg-type, who's dull, but Urie and Poco Loco most memorably. Urie is the Jo-type, plain and literary and thrusting, hogging the limelight and the sympathy and the men: clever-boy Zebul first of all, and almost incestuously, since he's been drawn in by the family's powerful suction and made one of them; and then a naval man absurdly called Bostwick, standing for the outer world, the adult world, the war, but unable to cope with so fierce and youthful a mistress. The youngest girl, Poco Loco, is Amy with never a touch of the Beth whom this family need but lack: her fey quality is engaging in childhood, but inexorably, with no alteration of course, it ripens into pubescent nymphomania, an enjoyable but exhausting rebound for poor Zebul while it lasts, until in her private lunacy she sings her way into a dreamy accident and an early death.

This is a large novel which takes its time, a conducted tour with tempting stopovers and shopping-pauses at many points within a well-known Southern and psychological landscape: the fire in its belly, which is considerable, is hugely female and Promethean, amoral, devouring, a headlong seeking of height in the perverse depths.



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THE TIMES LITERARY SUPPLEMENT

Book-collecting in the 1930s

BY A. N. L. MUNBY

I AM AN incurable book-collector and have haunted the antiquarian bookshops for forty-five years; I still have on my shelves the first old book I ever bought: the tenth edition of a volume of sermons printed in 1744, which cost 2d and which, without wishing to boast, I claim is worth at least double today. I was at school at Clifton, and in Bristol there were a dozen or more antiquarian booksellers in 1927: and their two-penny boxes contained eighteenth-century and their sixpenny boxes seventeenth-century books. It would be nice to recall that they were uniformly charming to their customer in his school cap—nice but erroneous. "Don't pull the old stuff about; you won't find a Shakespeare quarto", one old curmudgeon used to say. But he had a very sympathetic assistant, who in his master's absence let me into the cellar to pick over the piles of books awaiting display in the cheap boxes.

I learnt early about the sturdy individualism of booksellers. There was old Mr Matthews in the Arcade in Bristol who had filled his shop so full of books he had to sit outside on the pavement, wearing a tweed Norfolk hat. I did not ever see him sell a book, but his reminiscences of the trade went back to the 1870s and he could have clapped eyes on Sir Thomas Phillipps.

Good books could be bought in extraordinary places. My aunt at Kew told me one day that her greengrocer had a shelf of second-hand books; and there I bought a volume of seven early tracts on vaccination, two inscribed by Jenner, for 9d. Through the good offices of my family doctor this was sold to one of the greatest medical collectors for £5; and it was a few years before I realized that this dizzy figure was not quite the piece of open-handed generosity I had assumed it to be.

My father viewed these developments with mingled pride and apprehension, and gave me book-shelves for Christmas two years running; and extravagant book-buying was included in that little list of vices which in those far-off days fathers used to bring to their sons' notice at the outset of their university careers. But Cambridge in the early 1930s was dominated by Gustave David, who spent four days a week in London salerooms, and on Fridays offered his new purchases at the most modest of profits to his besotted customers. At first sight David was unprepossessing, a bowler-hatted, chain-smoking old *bouquiniste* who had migrated from the banks of the Seine to Cambridge Market Place. He was also something of a tyrant, and awarded his books rather than sold them—and awarded them in the most arbitrary and unpredictable way. But he preferred the young to the old: and of course it was rather flattering when a book was snatched from the hands of some septuagenarian professor on the pretext that the nineteen-year-old Mr Munby would probably want it.

David was a much-loved Cambridge character, and at the end of his career the university offered him either an honorary MA or a grand luncheon in the Hall of Trinity College. Being a realist he chose the latter, and endearingly he dozed throughout the speeches in his honour and broke down with emotion when he rose to reply.

Following a strong tradition

My college, King's, had a strong book-collecting tradition. Earlier in the century there had been Stephen Gaselee, Maynard Keynes and Arthur Cole, founder of the Baskerville Club; and I was a few years junior to John Carter, John Hayward, Desmond Flower, and other eminent practitioners. At least a dozen of us collected actively in those easy days when a Baskerville quarto classic cost about £1 and an undergraduate of quite modest means could afford to read Sir Thomas Browne, Robert Burton, Ben Jonson and Spenser in folio and Gibbon in quarto. These were the books which, in rather seedy copies, David provided for his young customers week after week. He could not of course give us the treats which he had offered before 1914. "I purchased this from David about 1905 for four shillings, he having bought it in Farringdon Road for 4d"; Maynard Keynes inscribed in one of his four copies of the first edition of Newton's *Principia*.

In the rooms in King's which adjoined mine lived another book-collector. And looking back I now see that we were both rather exceptional characters, because we collected the same books, eighteenth-century English verse, and lived on terms of close friendship, regarding the two collections as a kind of joint library. There was, however, an understanding that if one of us sold his books they were first to be offered to the other at cost. It is a measure of the greater opportunities of those days that on the most modest of allowances we accumulated between us more than a thousand items of eighteenth-century verse. We talked of little else, and I prepared a learned paper on the library for one of those short-lived undergraduate societies. Unfortunately only my friend turned up, with whom I had already discussed every sentence in draft, so we spent the evening on our long-projected and to this day unfinished bibliography of the works of Christopher Anstey. At the end of my third year, owing to a college rule that bills have to be paid before an undergraduate is allowed to take his degree, most of my collection passed into my friend's hands, where it still survives.

I had decided that I wished to go into the antiquarian book trade, but the great slump had caused firms to cut their staffs to a minimum. By good fortune, however, we were friends and neighbours in Hampstead of old Mrs Wrentmore, Bernard Quaritch's daughter, and by her influence I was forced upon that firm. I was paid 28s a week, a figure which included a bonus of 3s for an honours degree. I count myself very lucky to have worked under F. S. Ferguson, the greatest authority on early English books that Great Britain has produced during this century. Bookselling he really rather disliked and, since the slump had deprived us of most of our customers, he was apt to spend four days a week at the British Museum working on the revision of the *Short-Title Catalogue*. By modern standards the stock was incomparably rich, and I found recently some notes I made at the time. We had a First Folio Shakespeare and nearly a dozen copies of later folios, three shelves of quarto plays, and five copies of Herrick's *Hesperides*, including one or two imperfect ones, more than a hundred incunabula, and at least as many medieval manuscripts.

One of my first tasks was to examine leaf by leaf two copies of the first edition of King James's Bible to ensure that nothing from the 1613 or later folios had been inserted. Mr Ferguson had kindly offered to do this for the Bible's owner, Lionel Robinson: and I was happy to note that Mr Ferguson was given a generous consignment of sherry as a thank-offering for my laborious collation. But Mr Ferguson, in addition to educating me, treated me with great kindness. He used to take me to dine with his bibliographical cronies at the now demolished Holborn Restaurant, where some splendid old-timers used to gather. I remember especially R. A. Peddie, who compiled single-handed a subject-index of the contents of the British Museum Library. It is an extraordinary work, because Mr Peddie frankly allotted space in accordance with the subject's interest to *him*: and this had odd results, the entry on Mineral Waters for example being ten times the length of that devoted to Law. This seemed to me eccentric at the time, but now of course we all know that this is very respectable and scientific, and is called Degressive Bibliography. Mr Peddie was very gracious to the young, and when they were shy, as I was, I recall that he used to put them at their ease by allowing them to buy him whiskey, a technique I noted down for future use.

1934 to 1936 were exciting years. Thomas James Wise was unmasked by Carter and Pollard, and I still recall Gabriel Wells's impassioned harangue to us all in Quaritch's front shop, not to believe a word of the charges being brought against Wise by a couple of [illegible] which [illegible] to his heart if not to his head. I waited on Sir Leicester Harmsworth and Baron Schwerdt; I accidentally bought for the firm a stolen copy of the first edition of Harvey's *De Motu Cordis*, a costly mistake over which the directors were most understanding. I was also involved in the strange case of an eminent surgeon whose hobby was stealing modern press books printed on vellum; I was given lunch by A. Edward Newton at the instigation of Mrs Wrentmore; Newton would not at that time come into Quaritch's because the firm had taken out an injunction against the English edition of *This Book-collecting Game*, which had resulted in the cancellation of a libellous passage, a point which is, I suppose, well known to all Newton collectors. I bought two medieval manuscripts and sold them a year later to acquire a half share in a 1925 type 40 Bugatti, which was regularly taken to pieces by the road-side. Its mechanical eccentricities involved me in a small piece of vandalism which I recall with shame. One of its gaskets, which kept blowing, was finally found to be responsive to vellum, and a thick leaf from a water-stained and ruined Antiphonal was cut up for the purpose: and this, when enthusiasts asked the Bugatti's age, enabled one to indulge in a little piece of lifemanship and reply nonchalantly, "Parts of it date back to the fifteenth century."

In 1936 I moved to Sotheby's. Miss Sowerby in her memoirs, *Rare People and Rare Books*, gives a vivid picture of that firm under the old regime, years away from the great empire which now spans the Atlantic and from those bids in New York which are bounced off a satellite on to the rostrum in Bond Street. The five partners were all Etonians and all past middle age. Two of those with whom I was concerned were both great men in their different ways, G. D. Hobson, who was grumpy and autocratic, and Charles des Graz, who was bland and autocratic.

It is difficult to overemphasize the excitement of working there, dealing with the great spate of literary material of all dates and nationalities which poured through the firm's hands. As an education in the rare book business it was second to none, and it still is.

The war intervened and took me from my desk for five years. Soon after my return in 1945 I unwittingly incurred Mr des Graz's displeasure. He summoned me one day and told me that, in the place of Mr Rham, a member of the firm who had just died, he had arranged that I should become Dr Rosenbach's London agent. I have no idea whether the Doctor had also been left in the dark about this appointment, but it was an honour which for several reasons I felt reluctant to accept.

Mr des Graz, however, soon overcame his vexation with me and, recognizing that commerce was not my strongest suit, he recommended me to Lionel Robinson as a possible author of a book based on the Phillipps papers, for which I shall never be sufficiently grateful. And a few months later my old college invited me to return to Cambridge as its Librarian, with some leisure for research, and I cheerfully embraced an academic career; and Sotheby's, having obviously thrown some ballast overboard, soared off into a world of sensational expansion.

Filling up the gaps

Looking back on the 1930s I have several regrets. Since the war I have avidly collected early bibliography, sale catalogues, material relating to the history of libraries, of the book-trade and of connoisseurship—a collection which now amounts to 7,000 or 8,000 volumes. But I lost ten critical years, when my collecting was erratic, diffuse and undisciplined. I still have a foolish weakness for odd books which I have never seen before and will never see again, and occasionally look at my shelves and wonder what made me acquire a Corfu-printed modern Greek phrase book, and what it is doing alongside a Bombay-printed prospectus of a Persian epic poem on the exploits of British arms in India (both very recent accessions). But if only I had spent my money wisely in the 1930s, I should now own some of the great rarities in my special field which will for ever elude me.

If infirmity of purpose [illegible] reason for failing to buy books, another is an [illegible] plenty, which tempts one [illegible] a purchase because [illegible] will come along. I was [illegible] out by this illusion. [illegible] that in the years immediately [illegible] the war four large [illegible] early bibliographical [illegible] the Harmsworth, Crawford, [illegible] llipps and G. D. Smith [illegible] all came on to the market [illegible] shelves of the half-dozen booksellers specializing in my field were [illegible] ing with stock. Did I rise [illegible] occasion? Inadequately, I [illegible] for every book which one [illegible] having bought, in my [illegible] there are ten which one [illegible] having failed to buy.

Of course very rare books no one is seeking can be [illegible] and one very odd instance [illegible] phenomenon has come my [illegible] collect the works of the antiquary Dawson Turner, [illegible] autograph-collector, banker, [illegible] of Cotman, and publisher of [illegible] ous books, many in very [illegible] editions. Cotman lived in [illegible] as drawing master, and [illegible] tuition Turner's wife and [illegible] produced a talented series [illegible] ings, including portraits of [illegible] Johnson, Ugo Foscolo and [illegible] literary figures. Turner [illegible] of his wife's artistic skill [illegible] 1823 collected twelve sets [illegible] etchings and bound them [illegible] special title-page and preface [illegible]

I bought many years ago [illegible] own copy of the book, [illegible] interest because he had [illegible] it the distribution of the [illegible] eleven. My old friend, [illegible] Ketton-Cremer, also an [illegible] Norfolk antiquary, stayed [illegible] when he was delivering the [illegible] Stephen lecture in Cambridge [illegible] impulsively, to mark the [illegible] gave him my copy of this [illegible] rarity. I must admit that [illegible] twinges of regret at my generosity.

I reported what I had done [illegible] only *other* Dawson Turner [illegible] the late Warren R. Dawson, [illegible] proached me for my [illegible] that for fifty years he had [illegible] vain for a copy for his [illegible] tion. A few months later [illegible] the little shop in Cecil Court [illegible] remarkable bookseller, [illegible] man. I told him how I had [illegible] Turner etchings away. [illegible] minute", he said, going [illegible] cellar: and he emerged with [illegible] which I bought on the spot [illegible] absurd to ask", I said, [illegible] ever get another copy, I [illegible] friend who would give his [illegible] one." "Just a minute," [illegible] Seligman, and up came [illegible] copy. "Come on, I'll buy [illegible] hine", I said, but that was [illegible] and to have owned within [illegible] period three copies of a [illegible] twelve, of a book of no [illegible] interest, really was rather [illegible] nary.

It is often said today [illegible] books are so rare and [illegible] that very few undergraduates [illegible] afford to collect at all. I [illegible] not believe this. I believe [illegible] great increase in the study [illegible] Victorian period, combined [illegible] emergence of the social [illegible] has opened up whole [illegible] significant subject-collecting [illegible] which we were hardly aware [illegible] was young. To take only [illegible] ple, I think that for a [illegible] outlay a collection of [illegible] trating the popularization [illegible] in the nineteenth century [illegible] got together, which [illegible] considerable historical [illegible] such a collection as [illegible] enormous advantage [illegible] pursued at all levels [illegible] opportunities of making [illegible] in almost any bookshop [illegible] humble. Small beer, [illegible] but alongside the [illegible] *ailles* which were [illegible] present-day sexagenarian [illegible] almost negligible when [illegible] with the sort of purchase [illegible] *our* seniors, such as [illegible] Keynes, were able to [illegible] none the less a thorough [illegible] while exercise in bibliophily.

Eleanore Jamieson's [illegible] *bossed Bindings 1825-* [illegible] Cambridge University Press [illegible] back, £3.50) is about as [illegible] as could be wished, though [illegible] of titles would have been [illegible]

The introductory chapter [illegible] put this aspect of the art [illegible] in its setting of the rising [illegible] middle class with more [illegible] taste, and the description [illegible] two examples draws on [illegible] contemporary sources [illegible] paper advertisements. [illegible]

The twenty-four plates [illegible] mirably reproduced [illegible]

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Books Received

[Anthr]opology

[illegible] ROBERT F. *Robert H. Lowie*. Columbia University Press. Paperback, £1.25.

The first of a series of volumes [illegible] leading figures in the history of modern anthropology. With [illegible] ption of Malinowski, all are [illegible] and all the writers about [illegible] Americans too. The pre[illegible] by Robert F. Murphy on [illegible] H. Lowie consists of two [illegible] a reminiscence, "Lowie the [illegible]" and "Lowie the [illegible] theorist", followed by a number of Lowie's writings. It is clear [illegible] parts of the book that [illegible] an Austrian Jew by birth, [illegible] very fine and dedicated [illegible] and teacher; and those [illegible] knew him well not only [illegible] intellectual integrity but [illegible] to him, touchy and [illegible] though he was.

[illegible] Kroeber, especially, Lowie [illegible] made Berkeley the centre of anthropological studies in America for a [illegible]. His book *Primitive Society* may have been written in a [illegible] it had in its time considerable influence on anthropological [illegible] and may rightly be judged [illegible] as a brilliant introduction [illegible] in general, unlike some [illegible] other writings, his *Primitive* [illegible] (1924) in particular. Lowie [illegible] among anthropologists of [illegible] in two main respects: he [illegible] that theories should always [illegible] with ethnographic facts and [illegible] to do so, which is reasonable; and that they should, [illegible] possible, be based on historical evidence, also reasonable. All this is made clear in Murphy's excellent introduction and from Lowie's essays [illegible]. If the rest of the [illegible] contains this standard it will [illegible] worthwhile.

[illegible] (Compiler). *The* [illegible] *Book of Aircraft*. 287pp [illegible] 278 illustrations. Frederick [illegible] 50p.

[illegible] twenty-second edition of [illegible] handbook which [illegible] pictures and drawings of [illegible] now flying or about [illegible] all parts of the world. [illegible] Green's reputation for [illegible] over a score of years has [illegible] little book a valuable [illegible] guidance.

[Biography] and Memoirs

[illegible], RUPERT. *The Dogs of* [illegible]. W. H. Allen. £2.75.

[illegible] Croft-Cooke promises us, [illegible] finished, two million [illegible] life, which might be [illegible] excessive for a prime minister [illegible] writes more engagingly [illegible] prime ministers. (He [illegible] a time as his publisher [illegible] over-pleased with the [illegible] that Mr Harold Macmillan [illegible] spending too much time [illegible] of the nation to sell my [illegible] this casually grand man[illegible] to be confused with snob[illegible] Mr Croft-Cooke doesn't [illegible] names as sow them, [illegible] handfuls of *Who's Who* [illegible] abandon, and including [illegible] a few little-known and un[illegible] as well. But equally [illegible] being an inverted snob. [illegible] are often bores, celeb[illegible] charming—this he [illegible] *The Dogs of Peace* [illegible] immediate postwar years, [illegible] vivid reminder of a London [illegible] riddled with shortages, [illegible] and sheer bad temper. [illegible] calls it a "shabby, [illegible] impoverished society, [illegible] deserters, small-time [illegible] black-marketeers", yet [illegible] literary life easily track[illegible] the pubs and flats and [illegible] sharply and often [illegible]

[illegible] *Haste Ye Back*. [illegible] £2.25.

[illegible] you like to go to a [illegible] boarding school?" [illegible] asked Dorothy [illegible] twin brother, Leon[illegible] ard. "There's lots of other boys and girls there, and they've got Scouts and Guides, and you can go for picnics and long walks in the country. . . ." The twins, who were ten and docile, agreed that they would like it. Their devoted, widowed father wrote to them weekly, visited them at Easter and New Year and spent his summer holiday in the village nearby, so the Aberlour Orphanage, Banffshire, turned out for them to be not unlike a pretty tough boarding school. Having known happiness they could be happy here, despite early agonies of homesickness. Certain of their father's unalterable love and concern for them, they never knew the sense of rejection and abandonment which is the tragedy of the "institutionalized" child. Miss Haynes, an intelligent and engaging writer, recognizes this ("Perhaps we had the best of both worlds", she says, looking back at her experience of home and community life) and is interesting in her speculation on the effect of the collective past of the children on orphanage folk lore, whether in song or story. Her own retrospection is not sentimental but allows sentiment, to the extent of giving due place to the fun and the treats and the beauty of the surroundings which were part of orphanage life as much as the separation of brothers and sisters, con vict crops for the boys, pinafores for the girls (this in 1929) and tackety boots for both. Above all she remembers with affection a number of the staff who, whatever their limitations, knew how to make a real relationship, and the humanity of the late Dean, C. A. B. Wolfe, Warden of the Orphanage for thirty years, to whom her book is dedicated.

Ecology

EHRENFELD, DAVID W. *Conserving Life on Earth*. 360pp including unnumbered plates. Oxford University Press. £4.50.

Yet another well-intentioned attack on man for damaging his environment. It contains much that all ecologists will accept and deplore, but it is spoilt by exaggerations and inaccuracies. For instance, the author says that "DDT, after initial apparent success, is beginning to make malaria worse in all but a few special cases". In fact malaria control by DDT is fully effective in more than 95 per cent of affected areas. This is typical of many of David W. Ehrenfeld's opinions. He, like many "ecologists", seems to prefer most other creatures to his own species.

KING, GRACE E. (Editor). *Conflict and Harmony*. A Source-book of Man in his Environment. 450pp. George Philip. £3.

More than three hundred short passages from famous and lesser-known writers. All deal with some aspect of the environment, grouped in sections such as "conflict with nature", "coming to terms with the environment" and "harmony". The contributors include J. B. Priestley, Margaret Mead, George Orwell and Laurens van der Post. Primarily intended to widen the outlook of serious students of geography, this also makes an admirable bedside book for those interested in ecology.

Essays

AYRTON, MICHAEL. *Fabrications*. 224pp. Secker and Warburg. £2.25.

Michael Ayrton might have taken as his text a sentence from Proust: "There are visual errors in time as well as in space." For in these short digressions from the normal he has let his imagination rove, in a manner fitting for a maze-maker, among arcane fancies, anchored, certainly, to reality, but as curious as the verbal construction of Burton's *Anatomy of Melancholy* or Sir Thomas Browne's *Urn Burial*.

He takes, say, Kierkegaard at a time when he was preparing to embark on *Fear and Trembling*, to which he was led by a study of the *akeda*, a rabbinical word which signifies the Binding of Isaac. At this point Mr Ayrton introduces a rider to the effect that Hebrew theologians call it that, "rather than the Sacrifice of Isaac as Christians do, for the perfectly sensible reason that Isaac was not sacrificed".

In the course of his studies he opens a small cupboard in his room, and is vouchsafed a vision, a rectangle of light in which is displayed the ascent of Mount Moriah by Isaac and Abraham. Gradually we perceive that he has been deluded by "a loop in the time sequence". It is a television programme which lies before his eyes, described with a pretty, deadpan wit, as are the reflections thereon of the philosopher.

Or there was the strange performance of *St Joan* in 1940, in Southampton, when the role of Gilles de Rais was performed by an actor who rejected Shaw's lines and substituted the words of the man himself, executed to a day 500 years before.

Because he is interested in a number of things, Mr Ayrton turns his seeing eye on to Piero della Francesca, Berlioz, Bernard Berenson, the composer Sousa, Dionysus the god, and a number of others. What he sees is entirely original, and, often, in its Faustian fashion learned and illuminating.

History

ALDRED, CYRIL. *Tutankhamun's Egypt*. 90pp. BBC. 60p.

This small but useful booklet was published to follow up, or supplement, the series of television programmes produced during the spring and early summer last year at the time of the British Museum exhibition of the Treasures of Tutankhamun. Cyril Aldred wrote, or co-operated in the writing of, most of the scripts in that series. The various programmes dealt with particular aspects of life in ancient Egypt, the material being drawn from widely separated periods; a certain homogeneity was provided by objects from the exhibition used to introduce each programme.

In this booklet Mr Aldred achieves a more consistent result, the majority of the illustrations (eighty in black-and-white, and eight in colour) being more or less of the time of Tutankhamun. His text is informative and accurate; it is arranged in chapters which roughly correspond with the various parts of the television series—e.g. "The People", "The Divine King", "Officials of the King", "Artists and Artisans", "Man and the Gods". Each chapter consists of a two-page introduction followed by a generous number of illustrations provided with long explanatory captions.

Tutankhamun's Egypt could usefully serve as a reliable introduction to ancient Egypt of the New Kingdom for older children, and for others who do not want to be over-loaded with too much text.

MEGARRY, ROBERT. *Inns Ancient and Modern*. A Topographical and Historical Introduction to the Inns of Court, Inns of Chancery, and Serjeants' Inns. 57pp plus 14 plates. Selden Society. Paperback, £1.

This revised and amplified Selden Society lecture has interest not only in its legal bearing but for its insight into London history and topography. It was delivered during a visit of the American Bar Association, for whose benefit Mr Justice Megarry reviewed what is known of the origin of the Inns of Court, their relations with the courts of law, and their function as legal training-grounds. A map shows the location of the many extinct inns as well as those that remain; all are listed, some are individually described in an appendix, and a number of them illustrated from old prints.

Literature and Criticism

BURNS, ELIZABETH and TOM (Editors). *Sociology of Literature and Drama*. 506pp. Penguin. Paperback, 90p.

The sociology of literature has never enjoyed in Britain and America the kind of academic prestige it has attained in Europe. Its intellectual roots are almost entirely European, as also are its principal exponents today. The editors have attempted to break open what they see as the "chronic provincialism" of British and American cultural studies and try to establish an area of common agreement by providing a "wide variety of pointers". We have therefore Northrop Frye, Frank Kermode, Raymond Williams, and Ian Watt, as well as Lévi-Strauss, Goldmann, Escarpit, and Lukács. The ground covered is certainly impressive—thirty-three items, many translated into English for the first time, at an inexpensive price—and undoubtedly here is a useful textbook for any adventurous department of either sociology or literature. But there remains the crucial uncertainty about what exactly should be the true concerns of a sociologist of literature. The range of these essays is perhaps too wide, the eclecticism too pronounced, to do anything other than provide pointers. And the gap between Europeans, on the one hand, and British and Americans, on the other, is still vast. The "sociology" comes exclusively from Europe: if we continue to describe most of the British and American representatives as literary critics or historians, it will really make very little difference.

Medicine

GOMEZ, JOAN. *How Not to Die Young*. 224pp. Allen and Unwin. £2.50.

This jaunty little book was first published in America. It contains good advice on how to live sensibly, giving a proper place to both a pleasing and adequate diet and a reasonable amount of exercise. Most of it has been said before and will, doubtless, be said again, but the multiple-choice questions, 243 in number, are new and may stimulate interest.

Natural History

BUSTARD, ROBERT. *Sea Turtles*. Natural History and Conservation. 220pp plus 24 plates. Collins. £3.

Robert Bustard's book is a mine of information. Sea turtles are descended from terrestrial stock and have had to make a living with some rather inappropriate equipment. With only seven extant species, the experiment cannot be judged a wholehearted success and the depredations of man now seriously threaten many of the species. Dr Bustard, known also for his excellent work on Australian lizards, has worked principally on the turtles of the Queensland coast and his interest in their breeding biology led him very naturally into an active role as a conservationist. His involvement with his subject comes across very clearly and the book has a strong Australian emphasis. Nevertheless, it is more broadly based than either of its two rivals, by James Parsons (Green turtle only) and Archie Carr (Costa Rican turtle research).

PERRY, RICHARD. *The Polar Worlds*. 316pp. Newton Abbot: David and Charles. £3.95.

This well-written book seems to have been largely constructed within the confines of the Northumberland County Library, but full credit must be given to the author for failing to relate an anecdote and yet giving the impression of a familiarity with polar regions equal to that of a Peary or Scott. As an introduction to the conditions and animal life of the Arctic and Antarctic, this book is excellent because of its persistent attempts to understand the ecology of the two areas and the adaptations that have been forced on its inhabitants. With only four half-tone plates, no diagrams and twenty stippled drawings that embellish rather than instruct, the book cannot hope to compete with the two recent lavish volumes by Bernard Stonehouse (*Animals of the Arctic*, *Animals of the Antarctic*), which together entail the outlay of only an additional pound. Yet it is much more readable and frequently presents more information than its rivals; libraries at least should try to invest in both.

Ornithology

MACKWORTH-PRAED, C. W. and GRANT, C. H. B. *Birds of West Central and Western Africa*. African Handbook of Birds Series III, Volume 2. 818pp. Longman. £8.

This volume marks the completion of the monumental "African Handbook of Birds". This final part follows the approach and format of its well-known predecessors and therefore exhibits the same strong points and failings. On the credit side the book occupies a unique position as a standard reference work, presenting essential information about every species in an admirably concise manner. The only major drawback throughout has been the small size of the colour plate illustrations. This stems to some extent from the plan of the work, which has in many cases necessitated the re-use of individual illustrations in different combinations in each series. The problem would, however, have been alleviated if it had been found possible to spread the same number of illustrations over a larger number of plates. Plate 49 in this latest volume is a tantalizing reminder of the quality that might have been thus achieved; this beautiful page of Babblers by Chloe Talbot-Kelly has the advantage of containing fewer species than most. Nevertheless, this book will be of inestimable value to the growing number of field ornithologists active in West Africa. C. W. Mackworth-Praed is to be congratulated on his determination in carrying on this tremendous labour single-handed after the death of C. H. B. Grant in 1958; in doing so, he has rendered a signal service to ornithology.

Seth L. Wolitz's *The Proustian Community*, which was reviewed in our middle-page article on April 13, is distributed in this country by the University of London Press at £4.25.

Paper-backs

Art and Architecture
Sacheverell Sitwell: *British Architects and Craftsmen*. (Pan. 85p.)

Biography and Memoirs
T. D. Calnan: *Free as a Running Fox*. (Pan. 40p.)

Economics
Karl Marx: *Capital*. Translated by Eden and Cedar Paul. 2 volumes. (Everyman. 80p each.) Avison Wormald: *International Business*. (Pan. 75p.)

Fiction
Richard Brautigan: *A Confederate General from Big Sur*. (Picador. 40p.) Peter Currell Brown: *Smallcreep's Day*. (Picador. 40p.) Maria Edgeworth: *Castle Rackrent and The Absentee*. Edited by Brander Matthews. (Everyman. 60p.) Sadegh Hedayat: *The Blind Owl*. Translated by D. P. Costello. (Picador. 40p.) Ken Kesey: *One Flew over the Cuckoo's Nest*. (Picador. 50p.) Thomas Kilroy: *The Big Chapel*. (Pan. 40p.) Jack London: *The Call of the Wild*. (Pan. 25p.) Frank O'Connor: *Day Dreams and other stories*. *The Holy Door and other stories*. (Pan. 35p each.) Samuel Richardson: *Pamela*. Edited by M. Kinkead-Weekes. 2 volumes. (Everyman. 65p each.) W. M. Thackeray: *The Virginians*. Edited by M. R. Ridley. 2 volumes. (Everyman. £1 each.)

History
J. R. Pole: *Foundations of American Independence 1763-1815*. (Fontana. £1.25.) George Vernadsky: *Kievan Russia*. (Yale University Press. £1.75.)

Language
Cassell's Compact Spanish-English English-Spanish Dictionary. (Pan. 60p.)

Literature and Criticism
Walter Benjamin: *Illuminations*. Translated by Harry Zohn. (Fontana. £1.25.) Lady Gregory: *The Voyages of Saint Brendan the Navigator and Tales of Irish Saints*. (Colin Smythe. 75p.) Frank Kermode: *Renaissance Essays*. (Fontana. £1.25.)

Philosophy
Martin Hollis (Editor): *The Light of Reason*. (Fontana. 80p.)

Politics
Garret FitzGerald: *Towards a New Ireland*. (Gill and Macmillan. 60p.)
Walter Laqueur (Editor): *A Dictionary of Politics*. (Pan. 75p.)

Religion
William Barclay: *Prayers for Young People*. (Fontana. 25p.) Robert C. Lester: *Theravada Buddhism in South-east Asia*. (University of Michigan Press. £1.50). Bhagwan Shree Patanjali: *Aphorisms of Yoga*. (Faber. 60p.)

Social Studies
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ASSOCIATION OF COMMONWEALTH UNIVERSITIES

LIBRARY ASSISTANT required to work single-handed in specialized library in busy academic office in Bloomsbury. Initial salary within range £1,[illegible] by £[illegible] to £1,8[illegible] plus Luncheon Vouchers. Commencing salary depends on qualifications, experience and age. Duties include classification, cataloguing and shelving. Library experience essential; library qualification desirable.

Further particulars from Secretary-General (TLS), A.C.U., 36 Gordon Square, London WC1H 0PF, to whom applications must be sent not later than 31 May, 1973.

ROYAL COUNTY OF BERKSHIRE

APPLICATIONS are invited for the following POST based on County Library Headquarters, Reading: ASSISTANT SCHOOLS LIBRARIAN.

Salary within the Special Scale for Librarians, £1,251 to £2,100.

Further particulars and application forms can be obtained from the County Librarian, Abbey Mill House, Abbey Square, Reading. Closing date for applications: Tuesday, 22nd May, 1973.

COUNTY BOROUGH OF BOLTON

APPLICATIONS are invited from Chartered Librarians for the position of CHILDREN'S LIBRARIAN at the Central Library, within AP3 (£1,803-£2,100 p.a.). Further information and application forms obtainable from the Establishment and Personnel Officer, Victoria House, Civic Centre, Bolton, to be returned by 19th May.

Preference will be given to existing Local Government Officers.

CITY OF BIRMINGHAM EDUCATION COMMITTEE

TUTOR LIBRARIANS

A Tutor Librarian to take charge of the College Library is to be appointed at each of the colleges named below at the salary scale indicated. Applications are invited for these posts from persons having relevant qualifications and experience.

LECTURER GRADE II
BIRMINGHAM COLLEGE OF FOOD AND DOMESTIC ARTS
Summer Row, Birmingham B3 1JB
HALL GREEN TECHNICAL COLLEGE
Cole Bank Road, Birmingham B28 8ES
MATTHEW BOULTON TECHNICAL COLLEGE
Sherlock Street, Birmingham B5 7DB

LECTURER GRADE I
BOURNVILLE COLLEGE OF FURTHER EDUCATION
Maple Road, Bournville, Birmingham B30 2AF

Salary: Lecturer I: £1,500 to £2,525. Commencing salary according to (subject to review) qualifications and experience. Lecturer II: £2,355 to £3,083 (subject to review).

Further particulars and forms of application may be obtained from the Principal of each college to whom the completed form should be returned within fourteen days of the appearance of this advertisement.

There is a scheme for assistance with removal expenses. (V12919)

CRANFIELD INSTITUTE OF TECHNOLOGY

Invites applications for the appointment of an ASSISTANT LIBRARIAN to work in the Reader Services Section of the Institute Library and to undertake some cataloguing. Cranfield is a postgraduate university institution with some 600 students studying for Master or Doctoral degrees in science, technology and management. This results in a heavy demand on the information services in the Library where the work is of a varied and interesting nature. The person appointed will have the opportunity to participate in an investigation into on-line mechanised information retrieval systems, with a terminal located in the Library and using various national databases.

The minimum qualification will be a degree or the completion of a two-year library course. Salary within the AP. II/III scale (£1,530 to £2,100 per annum); the initial salary being based on qualifications and experience.

Further particulars and application forms from Staff Records Officer, Cranfield Institute of Technology, Cranfield, Bedford MK43 0AL.

DUNDEE COLLEGE OF EDUCATION

ASSISTANT LIBRARIAN

APPLICATIONS are invited from qualified Librarians for the above POST in the College Library. Applicants should be able to assist in the organisation and processing of both books and non-book materials.

The salary scale for a chartered librarian is in accordance with the N.J.C. grade £1,689 to £2,100, with placing according to experience.

Application forms and further information from the Principal, Dundee College of Education, Park Place, Dundee, DD1 4HP, to whom application should be made not later than Monday, 21 May, 1973.

DERBYSHIRE COUNTY LIBRARY

APPLICATIONS are invited from qualified but not necessarily chartered librarians for a number of POSTS as ASSISTANT LIBRARIAN at County Library Headquarters in Matlock and in N.E. Division (H.Q., Staveley).

Salary within the Librarians Scale (£1,530 to £2,100, minimum for a chartered librarian £1,689).

Further details and application forms from the County Librarian, County Library, County Offices, Matlock, Derbyshire DE4 3AG, to whom forms should be returned within two weeks of the appearance of this advertisement.

DOWN COUNTY COUNCIL

LIBRARY SERVICE

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN based at County Headquarters, Ballynahinch. Librarian's Scale (£1,251 to £2,100).

The person appointed will have the opportunity to gain varied experience including work with the public as a member of the headquarter's team. Consideration will be given to qualified librarians who are not yet chartered. Knowledge of music will be an advantage.

Application form and conditions of service are obtainable from the undersigned, by whom completed applications must be received not later than 5 p.m. on Thursday, 31st May, 1973.

Canvassing, direct or indirect, will disqualify.

J. C. Partridge, Secretary.
Courthouse, Downpatrick, co. Down, N. Ireland.

EALING TECHNICAL COLLEGE

Woodlands Library, Woodlands Avenue, Acton, W3 9DN

(a) LIBRARIAN in CHARGE (AP4)
(b) ASSISTANT LIBRARIAN (AP3)

Candidates should be Chartered Librarians. Some evening and Saturday duties. Salary scales post (a) £2,205 to £2,493 per annum inclusive, post (b) £1,908 to £2,205 per annum inclusive.

Application forms and further particulars from the Registrar, Ealing Technical College, St. Mary's Road, Ealing, W5 5RF. Closing date 25th May, 1973.

TECHNICAL LIBRARIAN

Salary Scales: General Administrative Grade £1,572 to £2,052 per annum. Higher Clerical Grade £1,257 to £1,572 per annum plus £126 per annum London Weighting.

Grade according to qualifications.

The Regional Architect wishes to appoint a TECHNICAL LIBRARIAN to set up a library and information service within his Department.

Applications are invited from persons with previous experience in an Architect's office or similar field, preferably with a working knowledge of CI/SfB classification.

Application forms (returnable by 25th May) and job analysis from Head of Manpower (S2), South West Metropolitan Regional Hospital Board, 40 Eastbourne Terrace, London, W.2 3QR.

HERTFORDSHIRE COUNTY COUNCIL

MID-HERTS SCHOOLS LIBRARY SERVICE

ASSISTANT DIVISIONAL SCHOOLS LIBRARIAN, Mid-Herts, based at Hatfield, restricted to local government officers serving in England and Wales (excluding London), A.P. IV. Minimum qualifications: Associateship of the Library Association.

Removal expenses, lodging and travelling allowance where appropriate.

Particulars from County Librarian, County Hall, Hertford, SG13 8EJ; applications within 14 days.

IMPERIAL CHEMICAL INDUSTRIES LTD

LIBRARY ASSISTANT

required by I.C.I. for inter-library loan duties at their Head Office Library in Westminster, whose subject coverage includes economics, management and science. "O" level standard of education. Previous library experience necessary and some typing desirable. Age 19 to 23.

Apply Miss J. Pook, Imperial Chemical House, Millbank, S.W.1. 834 4444.

LIBRARIAN

Required by IBM United Kingdom for their Nottingham Office to work in a technical library providing a literature and information service to the branch personnel. A service is also provided for IBM customers and the Librarian is encouraged to offer advice and assistance.

Previous library experience would be an advantage but is not essential. Applicants, whose minimum age should be 25, should enjoy dealing with people, and be able to work with little supervision often under pressure.

An attractive salary will be offered plus luncheon vouchers. Holiday commitments honoured for 1973.

Please write with full details of education and experience to Mr M. V. Smith, Administration Manager, Newtown House, Maid Marian Way, Nottingham. Quoting reference GA/TL/69.

UNIVERSITY OF LONDON

SCHOOL OF SLAVONIC AND EAST EUROPEAN STUDIES

SENIOR LIBRARY ASSISTANT

Required chiefly for cataloguing duties. Professional qualification or degree essential, also knowledge of a Slavonic language. Salary on scale £1,443 by £66 to £1,505.

Details from the Secretary-Registrar, School of Slavonic and East European Studies, University of London, Senate House, London WC1E 7HU, to whom applications, with the names of two referees, should be made by 21st May, 1973.

MORLEY COLLEGE.—Library ASSISTANT required (35-hour week). Candidates should be not less than 18 years and have a minimum of five G.C.E. passes (two at "A" level) of which one must be English Language, and three others from the usual academic subjects. Some evening work with day-time adjustment. Salary £1,164 aged 18 to £1,314 aged 21 and over (£1,401 for graduates) to £1,806. Leave three weeks and three days, plus Bank Holidays, rising to four weeks and one day after five years. Ideal trainee experience. Library experience and an interest in the arts desirable. — Apply Librarian, Morley College, 61 Westminster Bridge Road, London SE1 7HT.

MERSEY AND WEAVER RIVER AUTHORITY

Invite Applications for a

LIBRARIAN

The appointment is on the staff of the Clerk and Chief Executive Officer, and the hours of duty will not exceed 37 in each week. The salary grade is A.P. 4-5 (£2,100-£2,661 per annum for a full 37 hour week). The authority have established a central library in their new headquarters building which is situated on the main Warrington-Liverpool Road (A.57) four miles to the west of Warrington.

Chartered Librarians, preferably with some experience in a technical library and an ability to take full responsibility for operating an efficient service are invited to apply to the Clerk's Department, either by letter or telephone (Ext. 38), for a Form of Application and Particulars and Conditions of Appointment. Completed application forms are to be returned by 23rd May, 1973.

R. B. Woodward, Clerk and Chief Executive Officer, P.O. Box No. 12, Liverpool Road, Great Sankey, Warrington. Tel. Penketh [illegible].

NEW ENGLAND COLLEGE

Arundel, Sussex

APPLICATIONS are invited by May 31, 1973 from experienced chartered librarians for the position of HEAD LIBRARIAN. The appointee will be responsible for the development of resources and information services. Ability to teach a course in history, literature or fine arts would be an advantage. New England College is a [illegible] university programme sponsored by New England College, U.S.A. Salary commensurate with experience.

Send curriculum vitae and names of three referees to Dean of Faculty, New England College, Arundel, Sussex.

NEWTON PARK COLLEGE OF EDUCATION

Bath

ASSISTANT LIBRARIAN

APPLICATIONS are invited from qualified librarians for the above POST in the library of this college, which offers courses for the B.Ed. and Certificate of Education in wide range of subjects.

A qualification or interest in science or in children's literature would be an advantage.

Salary scale £1,530 to £2,100, starting point according to experience and qualifications.

Apply by letter not later than 18th May and with the names of two referees, to the Senior Administrative Officer, Newton Park College, Bath BA2 9BN, from whom further details may be obtained.

UPPER NORWOOD PUBLIC LIBRARY

Westow Hill, Crystal Palace, London, S.E.19.

ASSISTANT LIBRARIAN

This independent library, financed 50-50 by Croydon and Lambeth, requires a person of professional flexibility who is still fascinated by a career offering scope with books and people. Salary is on Librarians' Grade (£1,251 to £2,100, plus £144 London Weighting, plus Saturday (alternate on/off) enhanced pay), starting point and scale according to qualifications, etc. Starting date is not rigid but do apply within the next couple of weeks or so if interested.

Enquiries or details of qualifications, age, experience if any, etc., to the Chief Librarian at the above address.

NATIONAL LIBRARY FOR THE BLIND

APPOINTMENT OF ASSISTANT LIBRARIANS

APPLICATIONS are invited from those professionally or part-professionally qualified. The first vacancy (Ref. 4B) (salary, £1,250 to £1,610) is as ASSISTANT in the cataloguing department; the applicant appointed will also be concerned with some "aids to readers" (mostly post and telephone) and the "Austin" large print service. The second (Ref. 1B) (salary £1,670 to £2,150) is as ASSISTANT to the HEAD of CIRCULATION. Each post has a 35 (office) hour, Monday to Friday, week and qualifies for lunch vouchers and social workers pension fund.

Applications in writing, detailing age, qualifications and experience, quoting the names of two referees and headed clearly with the reference number of the post being applied for, should reach me by 24th May, 1973.

W. A. Munford, Director-General.

National Library for the Blind, 35 Great Smith Street, London SW1P 3BU.

NEWCASTLE UPON TYNE POLYTECHNIC

Ellison Building, Ellison Place, Newcastle upon Tyne NE1 8ST

Required as soon as possible in the Polytechnic Library:

TECHNICAL SERVICES LIBRARIAN, Grade AP5, to coordinate the work of the Acquisitions and Cataloguing Departments.

CATALOGUER, Grade AP2/3, to catalogue and classify a subject area of bookstock.

Salary Scale: N.J.C. Grade AP5, £2,388 to £2,661: N.J.C. Grade 2/3, £1,530 to £2,100. Minimum salary for Chartered Librarians, £1,689.

Further particulars, and application forms, returnable by 23rd May, 1973, from The Registrar.

ST. THOMAS' HOSPITAL

London, S.E.1

DEPARTMENT OF CLINICAL EPIDEMIOLOGY AND SOCIAL MEDICINE

JUNIOR LIBRARY ASSISTANT

Required for busy Research and Teaching Unit housed in separate building close to main hospital. Some typing. Three weeks' annual holiday. Hours 9 a.m. to 5.30 p.m. (Monday to Friday).

Applications giving age, qualifications and experience should be sent to Professor W. W. Holland, Department of Social Medicine, St. Thomas' Hospital, London, S.E.1.

QUEEN MARY COLLEGE

UNIVERSITY OF LONDON

THE LIBRARY

APPLICATIONS are invited for the POST of SENIOR LIBRARY ASSISTANT in charge of the Law Library. Salary on scale up to £1,905 p.a. Candidates should have passed Parts I and II of the Library Association professional examination.

Applications stating age, qualifications and experience, with the names of two referees, by May 28, 1973, to The Librarian (TLS), Queen Mary College, Mile End Road, London, E1 4NS, from whom further particulars may be obtained.

ROCHDALE COLLEGES

St. Mary's Gate, Rochdale

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN in a central college library, serving three colleges. The library is situated in new, purpose-built accommodation and is generously equipped.

Applicants should be chartered or qualified librarians. Salary on Librarians Scale, £1,251 to £2,100.

Further details and application forms (to be returned by 25th May) from Registrar.

ROYAL INSTITUTE OF INTERNATIONAL AFFAIRS

GRADUATE TRAINEE LIBRARIAN required July or later for minimum of one year. Reading knowledge of French or German an advantage. Apply in writing to Librarian, Royal Institute of International Affairs, 10 St. James's Square, London, S.W.1.

SHROPSHIRE CENTRAL LIBRARY

LIBRARIAN

Needed by Telford New Town (soon for new Shifnal) branch.

Librarian's grade (no bar).

Details from County Librarian, Shropshire Central Library, Column House, London Road, Shrewsbury SY2 6NW.

BUCKINGHAMSHIRE COUNTY LIBRARY

Senior Assistant

Newport Pagnell Library

Senior Assistant

School Library Service, Slough Region

Salary: A.P.3 £1,803-£2,100

N.J.C. Conditions of Service. Successful candidates subject to medical examination. Removal expenses of up to £115 and lodgings allowance of £5 per week pending removal. Mortgage advances and guarantees also available in certain circumstances.

Applications (no forms) together with the names and addresses of two referees, to the County Librarian, County Offices, Aylesbury, Bucks, to be received by the *31st May, 1973*, from whom further details can be obtained.

M.R.C. CLINICAL RESEARCH CENTRE,
(Northwick Park Hospital)
Watford Road,
Harrow, Middlesex, HA1 3UJ.

ASSISTANT LIBRARIAN

required in the John Squire Medical Library. Chartered Librarian, preferably with experience in a medical library and information retrieval systems. Salary on scale £1,254 to £2,240 depending upon age and experience, plus an allowance of £75 to £134 superannuation allowance. 20 working days holiday plus public and privilege days. Further details and application forms may be obtained from Mrs. J. Tucker-Bull. Please quote ref: 120/3A.

SOMERSET

EDUCATION COMMITTEE

CLEVEDON COMPREHENSIVE SCHOOL

APPOINTMENT OF SCHOOL LIBRARIAN

This 11 to 18 Comprehensive School accommodated in 10-year-old buildings with extensive additions now being built, is located between Bristol and Weston-Super-Mare. Originally a Secondary Modern School it is now in its second year of comprehensive growth.

Applications are now invited from Chartered Librarians for the appointment of a School Librarian at this school. The appointment is for a whole time post and the salary is in accordance with Grade AP3 (£1,803 to £2,100 per annum).

Application forms available from the Headmaster at the School, Walton Road, Clevedon.

LONDON BOROUGH OF TOWER HAMLETS

ASSISTANT CHILDREN'S LIBRARIAN

Salary £1,674-£1,947

APPLICATIONS are invited from Librarians with appropriate qualifications and experience.

Five day, 35 hour week; superannuation and sick pay schemes.

Write for further details and application form to the Head of Management Services, Town Hall, Patriot Square, London E2 9LN, or telephone 981 0077 (24 hour answering service). Please quote Ref. 9/8.

Closing date 28th May, 1973.

WEST SUFFOLK COUNTY COUNCIL

LIBRARY SERVICE

SENIOR ASSISTANT LIBRARIAN

A qualified Senior Assistant is required at the Sudbury Branch Library for mobile and branch duties. N.J.C. conditions of service. Salary within Librarians' Scale with bar, i.e., £1,251 to £1,803.

Please apply to County Librarian, County Library Headquarters, Shire Hall, Bury St. Edmunds, IP33 1RX, for further particulars and application form.

Please quote Reference TLS.12.

TRAINEE ASSISTANT LIBRARIAN required for Documentary Film Production Library. Working knowledge of U.D.C., and the ability to type essential. Training in film handling will be given, but applicant must be genuinely interested in film technology. Applications to: Miss P. Dowling, Index Film and Television Library Ltd., 11 Soho Square, London W1V 4DB.

UNIVAC NORTHERN EUROPEAN DIVISION

LIBRARIAN

The Headquarters of this international computer company requires a librarian to set up and run a small technical documentation reference library in their Marble Arch office. A library-college leaver would be considered, or someone with experience in a technical documentation environment. Salary negotiable around £1,500 plus L.V.s. Please write or telephone Katherine J. Hartnell, Univac N.E.D., Arch House, 17 Great Cumberland Place, London, W.1. 01-723 3422, before 25th May, 1973.

NORTH RIDING OF YORKSHIRE COUNTY COUNCIL

COUNTY LIBRARY SERVICE

ASSISTANT LIBRARIANS [illegible] DALES AND MALTON DISTRICTS

Applications are invited from qualified Librarians or Librarians completing examinations in June, 1973, for the following two posts:

1. Librarian with special responsibility for Colburn Branch, Catterick Garrison, and mobile library.
2. Librarian with special responsibility for two mobile libraries based at Pickering and Malton.

Salary within Librarians' Scale £1,251-£2,100 according to qualifications and experience.

Removal expenses and [illegible] allowances payable in [illegible] cases.

Application forms and further particulars from the County Librarian, County Library Headquarters, Grammar School Lane, Northallerton, Yorkshire, [illegible] IDF, to whom they should be returned not later than [illegible] May, 1973.

LOUGHBOROUGH UNIVERSITY OF TECHNOLOGY

Sub-Librarian

Applications are invited for a newly established post of Sub-Librarian in the University Library. Applicants should have a good honours degree, preferably in the Social Sciences, and have had considerable experience in an academic or research library. Professional library qualifications will be an additional recommendation. The post will involve [illegible] administration together with some overall responsibility for the Social Sciences [illegible]. The salary scale will be [illegible] to £4,614 together with membership of FSSU.

Further particulars and application forms are available from the Assistant Registrar (Establishment), ref. 73/26.

Loughborough

NORTHERN COUNTIES COLLEGE OF EDUCATION
Coach Lane, Newcastle upon Tyne, NE7 7XA

APPOINTMENT OF

ASSISTANT LIBRARIAN

Applications are invited from qualified, or part-qualified, librarians for the above post. Salary: NJC Librarians' Grade [illegible] £1,803) with placing according to qualifications and experience.

Forms of application and further particulars are available from the Senior Administrative Officer at the above address. The closing date for receipt of applications is [illegible] May, 1973.

LIBRARY JUNIOR ASSISTANT [illegible] GCE required for [illegible] Establishment [illegible] age in Berkshire [illegible] —Write: The Librarian [illegible] Ferrous Metals Research [illegible] Euston Street, London, NW1 [illegible]

WALSALL AND STAFFORDSHIRE TECHNICAL COLLEGE

JOINT EDUCATION COMMITTEE
Principal: [illegible]

APPOINTMENT OF [illegible] LIBRARIAN

APPLICATIONS [illegible] ably qualified librarians [illegible] above post [illegible] The appointment will be [illegible] The National Scheme [illegible] the Administrative [illegible] and Clerical Services [illegible] The salary will be [illegible] Scale £1,251 to £1,689 [illegible] The successful applicant [illegible] to pass a medical examination. A form of application [illegible] from the Principal [illegible] shire Technical College [illegible] Walsall, Staffordshire [illegible] be returned [illegible] May, 1973.

Canvassing, direct or indirect, [illegible] disqualification.

R. D. Nixon, Secretary, Education Committee.

T·L·S

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CLASSIFIED ADVERTISEMENTS

Royal Aircraft Establishment, Farnborough

Librarian

... to join a team of Librarians based in the Main Library, each concentrating on the literature of a group of subjects. The team is divided into three groups and the successful candidate will head the group serving RAE Departments concerned with avionics, instrumentation, radio, space and weapons.

Duties will include the selection, classification, cataloguing and indexing of books, periodicals and research reports for use by scientific staff. Other duties involve recording the subject interests of library users and arranging distribution, dealing with subject enquiries and bibliographical work, and supervising small branch libraries in Departments.

Candidates must be qualified librarians with at least five years' experience.

SALARY SCALE: £2,301-£2,809. *Promotion prospects. Non-contributory pension scheme. For full details and an application form (to be returned by 5 June 1973) write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone BASINGSTOKE 29222 ext. 500 or LONDON 01-839 1992 (24-hour answering service), quoting G(2)/628.*

Ministry of Defence

ASSISTANT LIBRARIAN

UNIVAC London Development Centre produces computer software and is part of the world-wide UNIVAC computer organisation.

The present Librarian is currently seeking an assistant who will take over the day-to-day running of our technical library. Duties will include [illegible], cataloguing and classifying company literature, often of a highly confidential nature, assisting in the development of a comprehensive library control system and an effective journal circulation.

Applicants, male or female, aged 25-40, should be qualified librarians with at least 3 years' experience in a specialised library.

Salary negotiable, but very much dependent upon experience. New library accommodation. Young and friendly environment.

Please telephone or write for application form to:
[illegible] Brooke
Personnel Department
UNIVAC London Development Centre
[illegible] Westbourne Terrace
London W2
Telephone: 01-402 5474.

SPERRY UNIVAC



Assistant Information Officer

Kellogg is one of the world's leading engineering contractors serving the petroleum and chemical industry.

The provision of orderly and timely economic commercial and marketing information is a well recognized and important function within the company. The responsibility for this rests with the Information Centre. Our present activities and plans for the future call for an expansion of this service.

Candidates must have at least two years experience in a similar capacity although not necessarily in engineering or contracting. It is most important that candidates should possess an 'information initiative' to anticipate requests for information through an ability to link the current and future interests of the company with the material which is being scanned.

Preference will be given to candidates with typing experience and the ability to read French.

An appropriate salary will be paid and attractive working conditions and generous benefits apply.

Please apply to Anne Bernard at

KELLOGG INTERNATIONAL CORPORATION
Kellogg House,
62/72 Chiltern Street,
London W1M 2AD.
Telephone 01-486 4444.

National Materials Handling Centre

Assistant Information Officer

Applications are invited for the post of Assistant Information Officer at the National Materials Handling Centre, the Advisory and Research Centre for Movement and Storage Systems in Production and Distribution, at Cranfield Institute of Technology.

The person appointed will be mainly responsible for the production of an abstracting journal and will assist in the answering of enquiries and development of a retrieval system. Applicants should be qualified librarians with a definite interest in specialised library and information work and the application of co-ordinate indexing systems. A knowledge of foreign languages would be an added advantage.

Salary on the scale AP2 (£1,530-£1,803).

Further details and application form from:

The Director
National Materials Handling Centre
Cranfield Institute of Technology
Cranfield, Bedford
Tel: Cranfield 323 (023 045 323)

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moray & nairn county library

Applications are invited from

CHARTERED LIBRARIANS

for posts in a developing County Library service with headquarters in Elgin.

BRANCH LIBRARIAN, FORRES. A new library (3,000 sq. ft.) will be opened within the new community centre at Forres in August. The Branch Librarian will be expected to take an active part in the cultural pursuits of the Centre and of the wider community and will also be required to foster children's reading and co-operation with schools.

LOCAL HISTORY LIBRARIAN. The person appointed will be required to maintain the systematic arrangement, cataloguing, indexing and storage of the whole range of materials relating to the history of the Moray area and facilitate their use and development.

SENIOR ASSISTANT, HEADQUARTERS. Areas of responsibility will include reference services, stock circulation and book binding.

All Senior Assistants participate in the book selection team of eight Chartered Librarians and in readers' advisory work.

Moray and Nairn offers scenic beauty, clean air and a pleasant environment. Forres is a pleasing holiday resort; recreational facilities at nearby Findhorn Bay include sailing, fishing and water-skiing.

Salaries: Librarians' grade £1,689 to £2,100.

Applications should be submitted to the undersigned.
Closing date: 18th May, 1973.

F. J. Guthrie,
County Librarian, Grant Lodge,
Cooper Park, Elgin.

Middlesex Polytechnic at Hendon

Library Assistants
Part/Full Time

required for wide range of general duties.

The full-time position is suitable for a graduate who wishes to obtain experience in a library before taking a post-graduate course in librarianship.

Salary within the scale rising to £1,308 per annum with possible progression to £1,464 and or £1,635 per annum inclusive.

Application forms, to be returned as soon as possible, from the Registrar, TLS/5/4, Middlesex Polytechnic at Hendon, The Burroughs, London NW4 4BT.

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